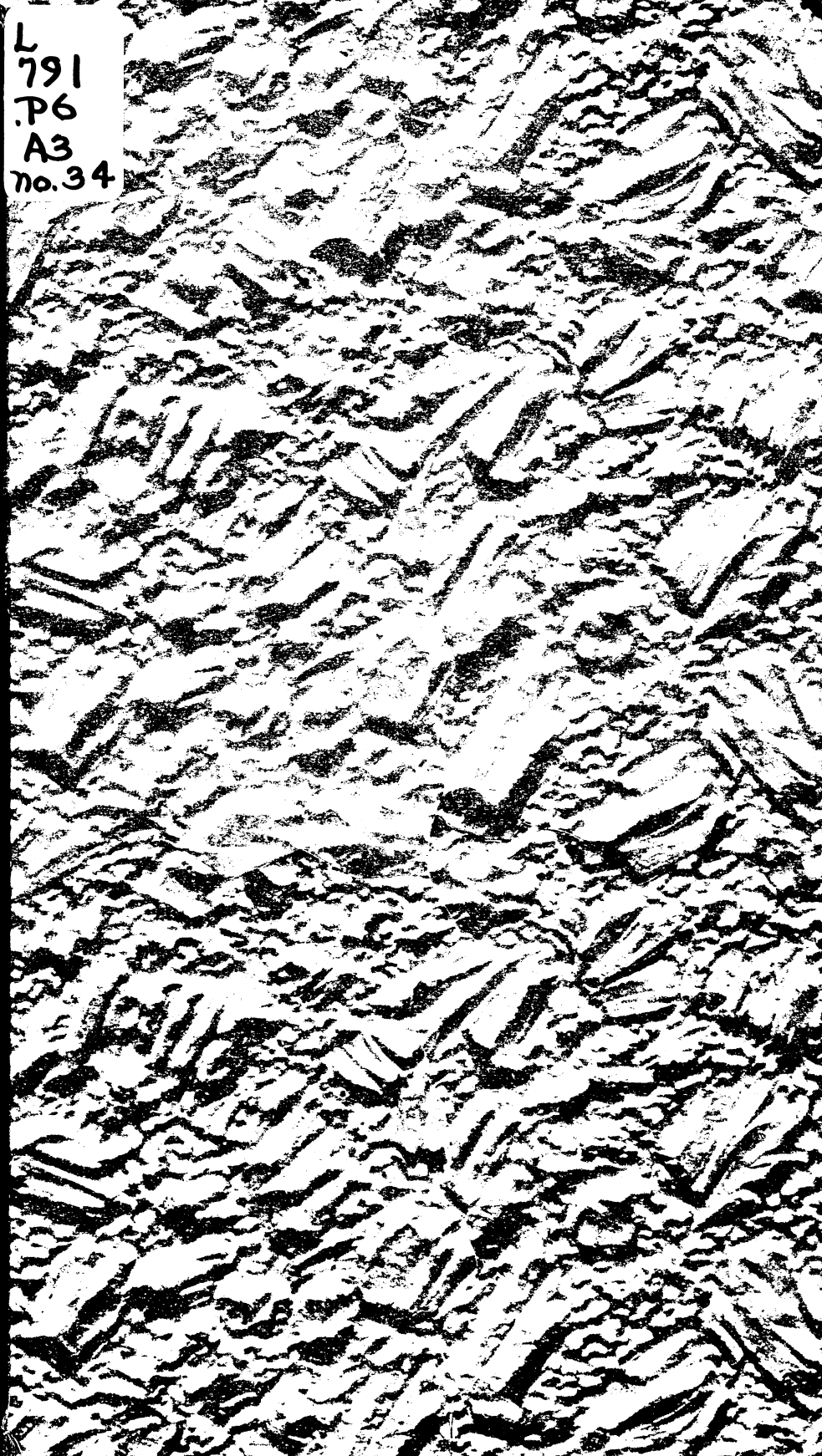


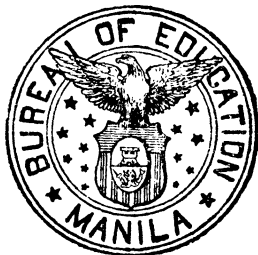
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BULLETIN No. 34
BUREAU OF EDUCATION

LACE MAKING AND EMBROIDERY



MANILA
BUREAU OF PRINTING
1911

LIST OF BULLETINS OF THE BUREAU OF EDUCATION.

1. The Philippine Normal School, Catalogue for 1903-4. English and Spanish. April, 1904. (Edition exhausted.)
2. A Course of Study in Vocal Music for Vacation Normal Institutes. May, 1904. (Edition exhausted.)
3. The Philippine School of Arts and Trades, Prospectus for 1904-5. English and Spanish. June, 1904. (Edition exhausted.)
4. The Philippine Nautical School, Prospectus for 1904-5. English and Spanish. June, 1904. (Obsolete.)
5. Notes on the Treatment of Smallpox. June, 1904.
6. Report of Industrial Exhibits of the Philippine Schools at the Louisiana Purchase Exposition. June, 1904.
7. Courses of Instruction for the Public Schools of the Philippine Islands. June, 1904. (Edition exhausted.)
8. Cursos de Enseñanza para las Escuelas Públicas de las Islas Filipinas (Spanish edition of Bulletin No. 7). June, 1904. (Edition exhausted.)
9. A List of Philippine Baptismal Names. June, 1904. (Edition exhausted.)
10. Government in the United States (Prepared for use in the Philippine Public Schools). June, 1904.
11. Courses in Mechanical Drawing, Woodworking, and Ironworking for Provincial Secondary Schools. June, 1904. (Obsolete.)
12. Advanced and Post-Graduate Studies Offered by the Philippine Normal School for Preparation for Entrance to American Colleges and Universities or to the University of the Philippines. English and Spanish. August, 1904. (Obsolete.)
13. Not issued in printed form.
14. The School Law of the Philippine Islands, as amended by Acts of the Philippine Commission to and including Act 1530, with Executive Orders and Attorney-General's Opinions affecting the Bureau of Education. January, 1906. (Edition exhausted.)
- 15-20. Not issued in printed form.
21. Philippine Normal School, Catalogue for 1904-5. English and Spanish. May, 1905. (Edition exhausted.)
22. Lessons on Familiar Philippine Animals. August, 1905.
23. Standard Course of Study in Vocal Music for the Public Schools of the Philippine Islands. February, 1906. Revised and reissued in 1910. (Edition exhausted.)
24. Outline of a Year's Course in Botany and Key to the Families of Vascular Plants in the Philippine Islands. August, 1906. Revised and reissued in 1907. Third edition issued in 1908.
25. Official Roster of the Bureau of Education, corrected to March 1, 1906. May, 1906. (Obsolete.)
26. High Schools and Secondary Courses of Instruction. June, 1906. (Obsolete.)
27. Philippine Normal School, Catalogue for 1906-7 and Prospectus for 1907-8. May, 1907. (Edition exhausted.)
- 27 (A). Philippine Normal School, Courses of Study, Secondary Course. January, 1908. (Obsolete.)
28. The Milkfish or Banggos. May, 1908.
29. Constructive Lessons in English, Designed for Use in Intermediate Grades. August, 1910.
30. Philippine Normal School, Catalogue for 1909-10 and Announcement for 1910-11. June, 1910. (Edition exhausted.)
31. School and Home Gardening. July, 1910.
32. Courses in Mechanical and Free-hand Drawing, for Use in Trade and Intermediate Schools. December, 1910.
33. Philippine Hats. December, 1910.
34. Lace Making and Embroidery. December, 1910.
35. Housekeeping and Household Arts—A Manual for Work with the Girls in the Elementary Schools of the Philippine Islands. (In course of preparation.)

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CLASS IN LACE MAKING. SAMPALOC PRIMARY SCHOOL, MANILA.

BULLETIN No. 34
BUREAU OF EDUCATION

LACE MAKING AND EMBROIDERY



MANILA
BUREAU OF PRINTING
1911



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INTRODUCTION.

Industrial instruction for both boys and girls has for three years past been included in the course of study for primary grades in the Philippine schools, and the work of those grades is systematically continued in the intermediate schools. The boys are being so instructed in the various industries of the country as to enable them to make a marketable product. Twenty-six well-equipped trade schools have been established in Manila and the various provinces and are being organized upon a commercial basis; the College of Agriculture at Los Baños is training young men to make a living for themselves and their families and to add to the wealth of their country by developing its natural resources; and a college of engineering has been added to the Philippine University. Thus it is seen that industrial training for the boys is being systematically developed along practical lines.

In the case of the girls the prescribed industrial work has been a course in domestic science, including instruction in sewing and housekeeping. The training thus gained has had for its end the improving and guarding of the health of the members of the family and the development of the girls into more efficient housekeepers and homemakers. This work is almost entirely domestic in its nature and is not primarily designed to enable the girls to obtain an income from the results of their labors. It is desired to amplify the course of study for the public schools in such a manner as to include instruction in remunerative industries for girls; and the arts of lace making and embroidery appear to offer the best possible medium for giving such instruction.

This bulletin is based upon notes submitted by Miss Fannie McGee, a primary school supervisor in the city of Manila. Many helpful suggestions were submitted by Miss.

Estella M. Murdoch, also a supervisor in Manila. The exercises have been thoroughly tested in the primary schools under these two supervisors.

All the material for the bulletin has been revised and edited and brought to its present form by Mr. J. D. DeHuff, division superintendent of schools, assisted by Mr. W. T. Hilles, instructor in the University of the Philippines.

FRANK R. WHITE,

Director of Education.

MANILA, P. I., *December 1, 1910.*

LACE MAKING AND EMBROIDERY.

RELATIVE IMPORTANCE OF LACE MAKING AND EMBROIDERY FOR FILIPINOS.

Many of the Filipino women are already producing handiwork of various sorts and successfully disposing of their products; but their efforts for the greater part are confined to the weaving of native fibers, in which line there is but little or no competition. The demand for native cloth is large and will of course continue; and it is not the purpose of this bulletin to try to discourage in any way the weaving industry, which is and will remain for an indefinite period a source of profit. However, this demand for native cloth is almost entirely local and will probably continue to be so for some time to come. Thus the price obtainable for this class of goods is relatively low; and in order to add to the welfare and prosperity of the Islands, such training should be given in the schools as will result in the general production of a class of articles for which there is a demand abroad, where better prices can generally be obtained than in the local markets.

No people using hand looms can successfully compete with the cotton mills of Europe and the United States. This fact at once puts cotton weaving on a large scale out of the question for the Philippines and emphasizes the advisability of developing the lace making and embroidery industries, the products of which are in large demand in foreign countries. Nevertheless, native looms should be improved and attention should be given to producing from native fibers, grasses, and sedges a commercial product that can not be manufactured abroad on a power loom.

UNUSUAL SKILL IN THESE ARTS POSSESSED BY FILIPINO WOMEN.

Many of the women and girls throughout the provinces already know something of lace making and embroidery, having received their instruction chiefly in the convents.

Because of their great natural aptitude for this sort of work, and because of their patience and delicacy of execution, the Filipino women are considered among the most skillful workers in the world in these arts, their product being classed by experts as even superior to that of the French and the Swiss.

These are, however, essentially household industries, carried on independently under crude conditions, without system, generally involving the use of inappropriate colors, frequently patterned after ancient models, and without a proper knowledge of modern demands. What is needed is to systematize the work, to instruct the girls with reference to modern styles and up-to-date designs, and to train them in the use of the proper kinds of materials.

MARKETS FOR HANDIWORK PRODUCTS.

All of the lace and embroidery thus far produced in the Manila schools has met with a ready sale to chance customers visiting the schools on exhibition days and at the Carnival. Then above this transient demand is the greater and steadier demand for good smooth work, especially for pillow lace, by the Chinese venders and the Manila shops. At present they buy their lace outside of the Islands, but would prefer to patronize home industry for the sake of the financial benefit. The local demand in Manila for lace and embroidery made in the schools is so strong as to warrant the belief that they could not within two years make their output large enough to necessitate their looking for an outside market.

As to the world market, it should be noted that many of the convents of Europe are closed and that the lace and embroidery workers are scattered and the work practically stopped, while the demand for this class of goods is greater than ever before. The present demand from the United States alone for hand embroidery at good prices leaves no doubt as to the disposition of the finished product. In several large cities of the United States there are firms whose buyers frequently come to Manila. As a concrete instance of this demand, a request was recently received by the Manila schools from a single Chicago concern for



CLASS IN EMBROIDERY.

corner embroidery on 3,000 dozen handkerchiefs, the firm to stand the cost of transportation both ways. The designs submitted by this firm are given under Appendix C to show the character of the work that is at present in demand; and in all probability this demand will so increase that it can not in any measure be met for years to come, even though the supply should be tremendously augmented through school influence.

INDUSTRIAL INSTRUCTION ON A COMMERCIAL BASIS.

During the earlier years of American occupation, what little needle and other fancy work was done in the schools was of the sort carried on under Spanish rule. It had no particular aim; it served but little purpose beyond that of keeping the children busy; and the product was inferior in quality and could command only a low price. But in 1907 the Manila schools turned from this aimless line of procedure and determined to train their pupils along more artistic and commercial lines by introducing good materials and modern designs and requiring a high standard of work. Special teachers for lace making and embroidery were found among the pupils who had been trained in the convents. These girls knew all the delicate and dainty European stitches, but they had no idea of making marketable products, save a few piña handkerchiefs and a few articles sold as curios. Proper practice materials and attractive patterns were introduced and used until the pupils were far enough advanced to be able to place these stitches and designs upon fine linen handkerchiefs and waists, which readily commanded high prices in the local markets and in the States.

The pillow lace work has been developed until hundreds of boys and girls in the third and fourth grades are making beautiful and intricate designs that are eagerly bought by visitors.

DEVELOPMENT OF INSTRUCTION IN LACE MAKING AND EMBROIDERY.

The possibilities of this work have thus been demonstrated by the success attained in the city schools of Manila and in several other school divisions; and with a view to

extending the opportunities for instruction along these lines, courses in lace making and embroidery were offered at the Philippine Normal School about the beginning of 1910. During the remaining months of the school year some sixty students (most of them pensionados) received training in these arts.

During the vacation of 1910, classes in lace making and embroidery were conducted at the Teachers' Assembly at Baguio and at the vacation assemblies for Filipino teachers held at Manila and other places. In the assembly at Manila there were enrolled 125 students in the embroidery classes with three instructors, and 225 students in the lace-making classes with six instructors. During the four weeks' term those taking embroidery completed on an average three or four pieces of work, while many of them made a beginning on several other pieces, which they were no doubt able to complete along the lines indicated. In lace making, from six to eight different pieces of work were completed by each member of the class, and some were able to begin several other more difficult designs.

WHERE TEACHERS MAY BE SECURED.

Young women who have obtained a knowledge of these arts from instruction received in the convents are widely scattered throughout the provinces. There should be no great difficulty in securing some of these as teachers; and although they may be found lacking in modern ideas and methods and may need some direction, especially in the matter of designs, they will in most cases be able to begin the work in the municipal schools. If in any locality there is no one available for the position, provision should be made for sending an intelligent teacher to Manila for six weeks, where she will be given training sufficient to enable her to make a beginning. In any case, the teacher in charge of this work should attend the next vacation assembly in one of the large centers, where she will secure valuable additional instruction from experts, will learn what is being accomplished in other parts of the Islands, and will receive new inspiration which will enable her to conduct her classes along systematic lines.

BATTENBERG VERSUS OTHER KINDS OF LACE.

As before stated, the demand in Manila especially for pillow lace is strong. The demand for Battenberg is also good, but there is a question as to whether any more than a limited amount of attention should be given to the making of this kind of lace in the schools. Battenberg is made extensively in Japan, where the materials for making it are cheaper than they are here; and as a consequence of this, the price we could obtain for our product would hardly be sufficient to enable us to compete successfully in the outside markets. Thus far the making of pillow lace has in a general way produced better financial results than Battenberg.

In comparison with pillow lace, Battenberg is coarse and easy to make; and where the number of pupils per teacher is large, there may be some advantage in giving it more than a very limited amount of attention. This is explained in some detail in the discussion of Plates XXVIII, XXIX, XXX, and XXXI, pages 18, 19, of this bulletin. However, it is not deemed advisable in any event to recommend the making of any more Battenberg than what can be disposed of in the locality where made.

In this connection, it should also be noted that in recent years there has been considerable progress made in the development of lace-making machinery. This fact has had a tendency to bring down the price of pillow lace of the simpler straight-line patterns. The work of the schools should not therefore be made to hold too closely to conventional straight-line designs; as soon as the pupils master them, they should direct their best efforts at once toward producing lace involving the principle of curved lines and intricate patterns; that is, such designs as can not so readily be turned out by machinery.

SALES EXCHANGE.

It is the desire of this Bureau to establish and maintain, as soon as conditions warrant it, a sales exchange where products of the schools may be handled and supplies for the work of the schools be carried in stock. For the present

the nearest approach to such an exchange is the school industrial exhibit at the Philippine Carnival.

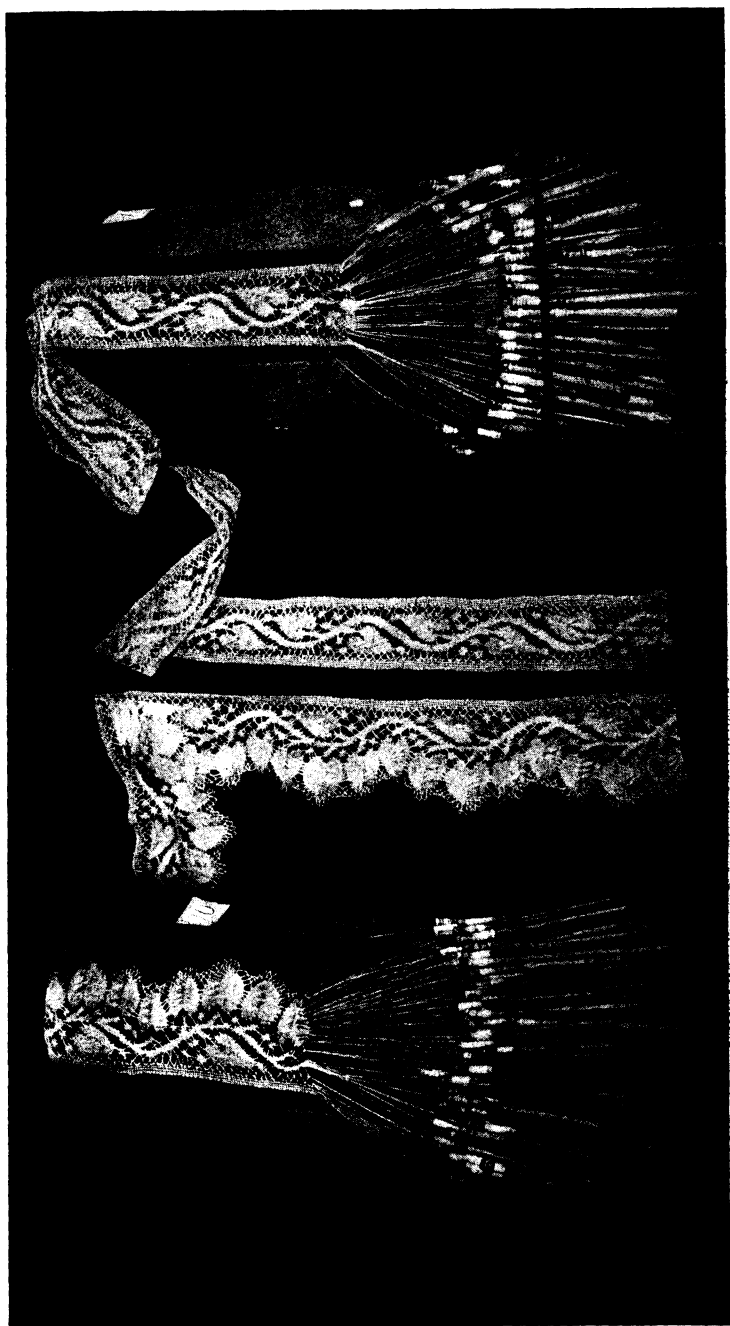
EQUIPMENT FOR LACE MAKING.

The general equipment for lace making is cheap. Use a cylindrical straw pillow 45 centimeters or more in length by 10 to 15 centimeters in diameter. For the wider varieties of lace, a pillow of much larger dimensions will be needed. If long straw is available, a better pillow is obtained by laying the straws lengthwise. The straw sheaths used for packing bottles of wine, mineral waters, etc., afford some of the best material obtainable for making these pillows. If nothing better can be had, use ordinary rice straw; but in any event, the pillow should be stuffed as hard as possible, so that it will not give when the cardboard pattern is placed upon it. Some teachers have reported that they found the wood of the kapok or doldol tree a very satisfactory substitute for these pillows. For ordinary widths of insertions and laces a section of a trunk or branch 20 centimeters in diameter and 45 centimeters long sawed lengthwise in halves will make two pillows.

A very useful thing in this connection is a pillow cover. For instance, if the pillowcase containing the straw is made of khaki, a pretty covering may be made of olive-green Japanese crape stitched in plaits or gathered at the top of the pillow, leaving the hemmed sides and the end to fall over and protect the lace from dust, etc., when the work is suspended. By choosing for the pillowcase and pillow cover such shades of cloth as will afford a pleasing color contrast, the teacher will be able to combine the ideas of beauty and utility without extra expense.

The bobbins, known locally by the Spanish name "bolillo," are easily made out of bamboo, or preferably hardwood of some sort, and may be whittled out by the boys.

One peso will buy enough cardboard (really Bristol board) to give each of thirty girls two patterns, or three, if they are cut only $6\frac{1}{2}$ centimeters by 30 centimeters. This cardboard can be bought in Manila and upon request can be furnished reënforced with cloth.



THE DETAILS OF AN EXCELLENT DESIGN IN PILLOW LACE AND INSERTION.

When buying pins, select only those which are sharp and strong and which do not rust easily. Pins which bend easily under pressure should be rejected.

The following is a typical outfit for a class of twenty in lace making:

20 pillows (to be made by the class).	
— bobbins (to be made by the boys).	
1 bolt khaki or low grade of blue denim (21.9 meters or 24 yards).....	₱3.50
1 package No. 40 white ball cotton thread (for practice)	1.75
1 package No. 28 or 30 white linen thread (1 gross skeins)	3.50
1 dozen papers medium-sized pins (maximum price)	2.50
3 sheets cardboard reënforced with cloth	1.00
Total	12.25

GENERAL INSTRUCTIONS FOR CONDUCTING CLASSES IN LACE MAKING.

The teacher of lace making should have a pattern book about 30 by 50 centimeters. The covers should be of cardboard and the leaves of heavy manila paper. Both the covers and the leaves should be punched with two small holes at one end, so that all may be bound together by tape passed through the holes. The teacher should keep not only the perforated cardboard patterns, which may be held in place by a Gem paper clip with its back through a slit in the paper, but also under each of these patterns she should stitch a sample of the lace. Thus the cardboard patterns may be easily removed when wanted for further use and the actual sample is securely kept for permanent reference—a thing which will often be found necessary, as even the teacher is apt to forget just how the threads are arranged.

A graded series of blue-print patterns has been furnished by the general office to each division superintendent. From these patterns, duplicates may be prepared in the provincial trade or manual training schools for distribution or sale to the various schools desiring them. This series shows the progression which should be observed from easy to more

difficult designs; and by means of these blue prints each school will be able to make the pattern book described in the preceding paragraph. Illustrations showing the same patterns as those just mentioned, together with several others, are submitted with this bulletin under Appendix A, showing the order in which the designs should be taken up.

A teacher can handle ten or twelve pupils in a class while they are learning the pattern; and as they soon become so familiar with it as to need only an occasional criticism, the number of pupils may gradually be increased to about twenty. All practice work should be with cotton thread; but when a pupil has made 2 or 3 meters well, she may be given linen thread No. 28 or 30. The lace should generally be made in 5-, 6-, or 10-meter lengths, except when the pattern is adapted for use as a collar or waist trimming. In the latter case it should be made about 4 meters long. It is better to have the pupils make at least 3 meters of the very first patterns; even these patterns can often be sold, if made in 5- or 6-meter lengths.

The announcement of an inspection day, when the work of the pupils is to be placed on exhibition or sale, will be found a valuable incentive to good work.

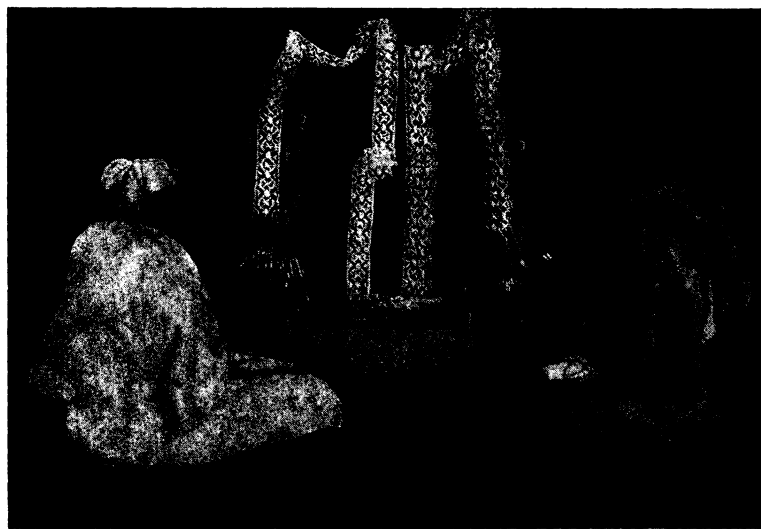
DISCUSSION OF THE ILLUSTRATIONS APPEARING IN APPENDIX A.

The foregoing instructions for lace making deal entirely with pillow lace and are somewhat general in their nature. Following is a more detailed discussion based upon the illustrations for lace making appearing in Appendix A.

Besides the three kinds of lace illustrated in this Appendix, there are many other varieties, the encyclopedias describing as many as eighty. Principal among these may be mentioned Alençon, arras, Auvergne, Bayeaux, border, Brussels, Chantilly, Cluny, Cork, crochet, Devonshire, gold, Honiton, Jesuit, Limerick, point, Spanish, tape, and Valenciennes. Many of these are very closely related to pillow lace and point lace, being a mere adaptation of them, often taking their names from the towns in which they were first made, and each variety having some distinguishing feature setting it off from the others of its kind.



PILLOW LACE IN THE MAKING. LACE AND INSERTION.



GIRLS MAKING PILLOW LACE.

PILLOW LACE.

The name "pillow lace" or "bobbin lace" is applied to all kinds of lace made on a pillow or cushion with pins and bobbins, the only material used being thread. Perhaps the best known variety of pillow lace is that commonly called "torchon" (pronounced *tor'-shon*). The name "Spanish lace" is not infrequently used in the same connection. Maltese lace, Ceylon or Indian lace, and many other kinds are made in the manner above described.

Plates I to XXVI.—These illustrations show various designs for making torchon lace. The material used may be either cotton or linen thread. Each illustration comprises an etching of the cardboard pattern (see p. 15 of this bulletin) and also a half-tone of a sample of the lace actually made from that pattern. The dots in these engravings represent the pinholes on the cardboard. As already stated, even a skillful teacher can not always readily make a new design by working from the cardboard pattern alone; for that reason, each pattern in this series of illustrations is accompanied by a photograph of the lace itself, in order that the teacher may assure herself of the manner of arranging and twisting the threads. As to the width of these designs, the illustrations in these twenty-six plates are all full size, excepting that in the case of Plates XXIII, XXV, and XXVI, the actual pattern is about one-half larger than the illustration. Plate I shows a very simple design. The lace shown on this plate is not well made; and the chief purpose of this and several of the succeeding plates is to show what can be and has been done by mere beginners. Plates II and III show both lace and insertion. Plates VIII, X, XII, XVII, XIX, XXI, XXIV, and XXVI show designs for insertion to match the lace shown on the respective plates preceding each of those just mentioned. Plates I, IV, V, VI, XIII, XIV, XV, and XXII have no corresponding plates showing insertion.

Plate XXVII.—Another variety of pillow lace. It would seem as if the lace illustrated on this plate is often sold as Cluny; but the real Cluny is very different, being made by darning the figures into a square-net back ground. (Cluny comes under the general classification of "darned lace" and differs but little, if any, from "filet," or "filet guipure.")

The lace shown on this plate is made with the same equipment as that used in making torchon; that is, pillow, pins, bobbins, and cardboard patterns; but the thread used is considerably coarser. One of the distinctive features is that some of the threads are arranged so as to make the fabric appear to have a braid running through it. In this respect it resembles Battenberg to some extent. This plate

shows four sizes of doilies in a breakfast set, the photograph being one-sixteenth of the actual size of the design. The four pieces here shown are one large oval centerpiece, one smaller oval platter doily, one plate doily, and one finger-bowl or tumbler doily. The complete set consists of twenty-one pieces—one of the largest size, two of the next, six of the next, and twelve of the smallest.

BATTENBERG.

This is made of a coarse quality of Battenberg braid of various widths basted upon a cloth or paper pattern and united by means of fancy stitches. Very frequently this braid has at one or both of its edges, or sometimes in the middle, a thread much stronger and coarser than the rest. By pulling this thread, thus using it as a "gathering string," the braid may readily be made to fit around the most intricate curves.

Battenberg has been developed from point lace (commonly known among the Filipinos as "English lace"), the chief difference being that while Battenberg is made of coarse material, point lace not only requires a finer braid, but the thread used ranges in fineness from No. 150 to 400 and sometimes even No. 500. Although delicate and beautiful, point lace does not find a ready sale in the Philippines at prices high enough to warrant its production on a large scale.

Patterns for Battenberg can be made on manila paper with ink or pencil and the braid may be basted upon the pattern itself preparatory to putting on the fancy stitches.

Plates XXVIII to XXX.—These are really scarfs for serving tables; but simply by lengthening them they may be adapted for use as piano covers or sideboard scarfs. Plate XXVIII is the best design for school purposes, as the squares may be combined in many different ways so as to afford a variety of designs for such useful articles as lunch cloths, sideboard or piano covers, stand covers, bedspreads, etc. Also each separate square may be used as a doily. This design has an extra advantage over the other two in that in the early stages of its making each square may be divided into four equal parts, as shown in Plate XXXI, so that as many as four pupils may work on it at the same time. When the number of pupils is large and the material scarce, the advantage in this is readily seen. The actual size of these designs may vary. The width should be from 30 to 40 centimeters, while the length will, of course, be some multiple of the

width. The solid cloth center of these designs may be any good grade of linen.

Plate XXXI.—This shows a single Battenberg square similar to those composing the design shown in Plate XXVIII. The black lines dividing this plate into four equal parts show where to cut the manila paper pattern so as to allow from two to four pupils to work on separate quarters of this square simultaneously. When each quarter is nearly finished, all the parts should be reunited by pasting or basting on the wrong side of the pattern. After this, one pupil will finish the square. This design should be about 40 centimeters each way.

Plate XXXII.—This is a design for a Battenberg collar made with braid somewhat finer than is generally used in this class of work.

Plate XXXIII.—On this plate are shown two designs for Battenberg centerpieces, both of them, especially the second one, somewhat more difficult than the preceding designs. The braid for these designs is often hard to get and perhaps can not be had without sending to Spain or the United States. These designs should be from 70 to 90 centimeters across.

IRISH CROCHET.

This is made with a crochet hook out of coarse thread, usually No. 20, the cheap grade of thread for sale at the Chinese shops at 1 centavo a ball being excellent for practice work. The better and more expensive threads, which always come in large balls, are much to be preferred for advanced work.

There is some question as to whether Irish crochet may really be classed as lace. However, it is at least closely related to crochet lace and is described in this connection because of its present popularity and the good price it commands. The chief distinctive features of Irish crochet are the picots and the motifs consisting of various conventionalized forms. The motifs are always made first and then either crocheted into the fabric or else appliquéd upon it. The latter method should be permitted only in the case of beginners.

The simpler designs in Irish crochet are extremely easy and can be made by children of the lowest grades. Other designs are much more difficult and require a high degree of skill.

Plate XXXIV.—This is an Irish crochet breakfast set, the number and size of the pieces being the same as described for the pillow

lace breakfast set under Plate XXVII. The center of each piece is made of coarse heavy linen.

Plate XXXV.—This illustrates an Irish crochet hand bag lined with colored silk with ribbon to match. The dimensions may vary, but the one photographed for this plate is 21 centimeters long by 15 centimeters wide. Use No. 20 thread—any color.

Plate XXXVI.—Irish crochet design for Dutch collar. Use thread No. 40, 50, or 60, or finer if desired. This illustration shows the collar with a binding, which may be made of any fine white fabric, the crochet work being attached to it by hand sewing or with machine. The binding is by no means a necessary part of the collar and is more frequently entirely omitted.

Plate XXXVII.—This shows some motifs and trimmings used in Irish crochet work. The rickrack braid shown at the bottom of the plate may be purchased at almost any Chinese shop and with needle and thread may be formed into daisy-shaped motifs. These may be worked into a very pretty insertion, using Irish crochet mesh, as illustrated in the figure just above the one showing the rickrack. In many cases the daisy-shaped motif, instead of being made of rickrack or serpentine braid, is true crochet work itself, being crocheted into the surrounding mesh in the same manner as that already described on page 19 under the general heading "Irish crochet." Some excellent designs with full instructions for making and using these daisy motifs may be found on pages 296–297 of *Home Needlework Magazine* for August–September, 1910.

Plate XXXVIII.—Irish crochet designs for ladies' neckwear, involving the use of thread from No. 80 to 150. These are not at all difficult to make and find a ready sale.

GENERAL INSTRUCTIONS FOR EMBROIDERY.

In embroidery the use of colors should always be discouraged and the pupils should be required to use nothing but white thread. After the mere practice work of the earlier part of the course, it is sometimes preferable that the embroidery hoops be used instead of the frames, because buyers often object to the holes made by the pins of the latter. They also sometimes refuse to purchase cloth that has been washed; so the removal of the holes by that method will not always answer.

If desired, handkerchiefs, shirt waists, collars, hand bags, etc., can be washed very well in the frames by using plenty of soap and water and a soft brush on the wrong side of the fabric. After washing, rinse thoroughly and place in the sun to bleach. All this must be done without removing



EMBROIDERY WORK WITH HOOPS AND FRAMES.





the cloth from the frame. No starching or ironing is necessary. It will be observed that this does not remove the pin-holes above referred to.

While the most delicately embroidered fabrics may be safely laundered in this manner, still in preparing work for export, the safest plan is to use the hoops and refrain from washing the material. Even in taking orders for local trade, a good plan would be to have an understanding beforehand with the buyer as to whether frames or hoops are to be used and whether or not the fabric is to be washed.

The chief advantage in using the frame instead of the hoop is that several persons may work on one piece of goods at the same time. The greatest care must be exercised in attaching the fabric to the frame, as otherwise unsightly holes may result.

In embroidery, as in lace making, each teacher should have a pattern book. This can be made as follows: For the covers use two pieces of heavy pasteboard about 36 centimeters by 50 centimeters; for the leaves of the book cut heavy manila paper the same size. At one end of both the covers and the leaves two small holes should be punched in order that tape may be used to bind the covers and leaves together. Upon these manila paper sheets, the teacher should mount a progressive series of designs, taking up the easier ones first and passing step by step to the more difficult ones. These designs may be pencil or pen-and-ink drawings; illustrations cut from catalogues or periodicals; or, perhaps best of all, blue prints.

A series of blue prints has been furnished by the general office to each division superintendent showing the order in which a number of designs may be taken up. From these blue prints, the pattern book described in the preceding paragraph may be prepared by the provincial trade or manual training school for distribution or sale to the schools desiring them. A number of good patterns for embroidery are also shown under Appendix B. Catalogues of standard embroidery houses in the United States may be secured by writing direct to the addresses given in Appendix D. These catalogues will assist in fixing the standards toward which the work of the schools should be directed.

RELATION OF COURSE IN FREE-HAND DRAWING TO LACE MAKING AND EMBROIDERY.

The work in free-hand drawing prescribed for intermediate grades (see Courses in Mechanical and Free-hand Drawing, Bureau of Education Bulletin No. 32) is closely correlated with the work in embroidery. Drawings prescribed therein may be transferred to tracing cloth, from which blue prints may be made for distribution to the various embroidery classes.

GRADE IN WHICH THIS WORK SHOULD BE BEGUN.

Following is the course which has been used successfully in some of the Manila schools. It is not probable that the work can always be undertaken by the pupils of Grade I; and for that reason the headings used are "First year," "Second year," etc., instead of "Grade I," "Grade II," etc. In many cases, the beginning will perhaps have to be postponed to Grade II, or even Grade III. However, this outline will indicate the procedure recommended for the successive years of the course in embroidery, regardless of the grade in which the work is first taken up. It may also be mentioned that this outline does not so much give an end toward which, as a point from which, to work.

TYPICAL OUTFIT FOR A CLASS OF TWENTY IN EMBROIDERY.

First year.

20 embroidery frames (to be made by the boys).	
2½ yards (2.29 meters) cotton cloth	₱0.50
1 box of needles No. 8 to 12 .....	.40
1 package No. 40 ball cotton thread (12 dozen balls)	1.75
2 pairs embroidery scissors, at 50 centavos each	1.00
1 ball of twine for use on embroidery frames .....	.10
Total	3.75

Second year.

20 embroidery hoops	₱3.00
2½ yards (2.29 meters) cotton cloth .....	.50
1 box needles No. 8 to 12 .....	.40
1 package No. 40 ball cotton thread (12 dozen balls)	1.75
2 pairs embroidery scissors, at 50 centavos each	1.00
Total	6.65

(NOTE.—A very serviceable embroidery hoop may be made by taking two thin strips of bamboo, one a little longer than the other, and

making a hoop out of each strip by fastening its ends together. One hoop must of course be slightly larger in diameter than the other, and each hoop should be wrapped with strips of cloth in such a manner as to make the larger one fit perfectly over the smaller one.)

Third year.

20 embroidery hoops	₱3.00
2½ yards (2.44 meters) India linen (to make 24 handkerchiefs)	8.00
1 spool No. 60 thread .....	.20
1 box needles No. 8 to 12 .....	.40
2 pairs embroidery scissors	1.00
2 bundles No. 60 embroidery cotton .....	.50
Total	13.10

Fourth year.

3 yards (2.75 meters) India linen (for 4 waist fronts 27 inches long)	₱9.00
1 spool No. 80 thread (for hemstitching) .....	.20
1 bundle No. 60 embroidery cotton .....	.25
1 bundle No. 80 embroidery cotton .....	.25
1 pearline waist (2.75 meters or 3 yards)	2.40
1 Persian lawn waist	2.40
1 pearline front (0.69 meter or 27 inches) .....	.60
Total	15.10

(NOTE.—Instead of the first item under fourth year may be substituted 2.44 meters (2½ yards) India linen to make 24 handkerchiefs, in which case the total would be ₱14.10 instead of ₱15.10.)

Needles	per dozen boxes....	₱2.50
Thread	per dozen spools....	2.16
Embroidery cotton	per pkg. of 12 bundles....	2.20

[CAUTION.—In purchasing pearline, care must be taken to secure the genuine article, as there are several cheap imitations on the market. At the time of publishing this bulletin, genuine pearline costs not less than 87½ centavos per meter (80 centavos per yard), while in some cases the imitations may be had for almost half that price.]

GRADED COURSE IN EMBROIDERY.

FIRST YEAR.

Spend about six weeks in practicing plain hem, seam, tuck, and hemstitching, and the next six weeks on making a Filipino dress and underclothes. Then put the large girls on the embroidery proper. Give them a 45-centimeter square of 20-centavo cotton cloth and

stretch it tight in a frame, allowing no wrinkles. Draw a number of different designs of scallops and eyelet holes, according to figs. 1 to 5, Appendix B, using No. 9 needle and ball cotton thread No. 40.

SECOND YEAR.

The first piece should be a review of Grade I, as per fig. 9, Appendix B. Take a 15-centimeter square of cotton cloth of 20-centavo quality; fold and baste a hem 7 millimeters wide, carefully turning the corners so that they will be square. Draw three threads for hemstitching. In sewing, take-up two threads, and see that the lines cutting the little squares in the corners are straight. Use No. 50 spool cotton for hemstitching on cotton cloth.

When the hemstitching is well done, place the square in an embroidery hoop and draw in the corner one of the designs shown in figs. 6 to 8, Appendix B; these designs will have to be reduced in size so as to fit nicely in the corner of the cloth. Each pupil should hem and embroider at least six cotton squares before being given fine linen. The more difficult designs shown in figs. 10 to 12, Appendix B, may then be taken up.

THIRD YEAR.

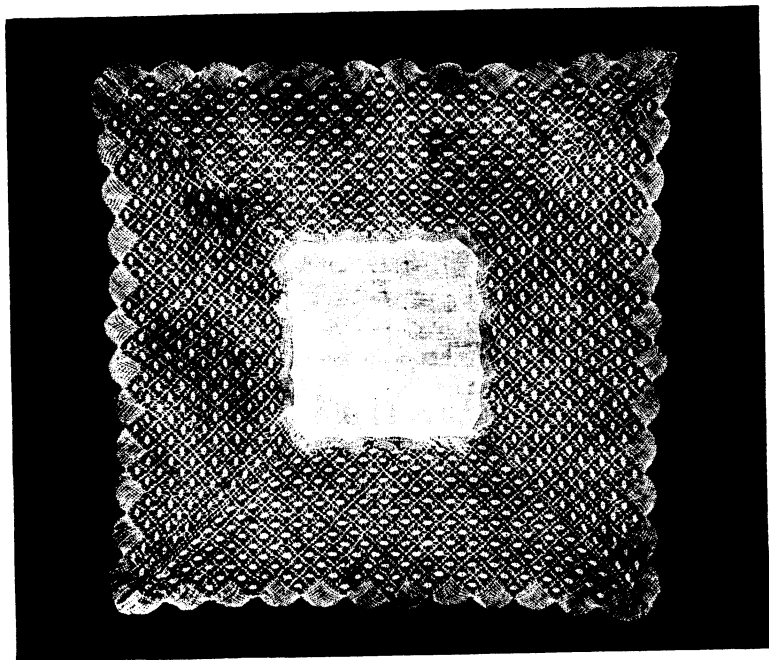
Place a 45-centimeter square of common cotton cloth in an embroidery hoop and draw six or eight oblongs, about 5 by 7 centimeters. Draw the threads and practice the drawn-work stitches as shown in figs. 13 to 17, Appendix B, using No. 24 embroidery cotton.

Take 80-centavo India linen, and cut three handkerchiefs 30 centimeters square. Fold the hem one-half centimeter for hemstitch; place in a hoop and put on them any of the designs given under Appendix C. Use No. 60 embroidery cotton.

If these are well done, the corners being properly turned and the work smooth and even, the pupils may then take $1\frac{1}{2}$ meters ($1\frac{1}{2}$ yards) of Irish linen, worth approximately ₧3 per meter. Out of this they can make one dozen handkerchiefs, using No. 80 or 100 embroidery cotton for embroidering, and No. 80 spool cotton for the hem. An oval hoop should be used, 10 by 15 centimeters in diameter. For belts, bags, card cases, and doilies, use a good grade of butchers' linen and embroider with No. 40 embroidery cotton. For designs, see *Modern Priscilla* or *Home Needle Book*, which can be obtained from the Bureau of Education.

FOURTH YEAR.

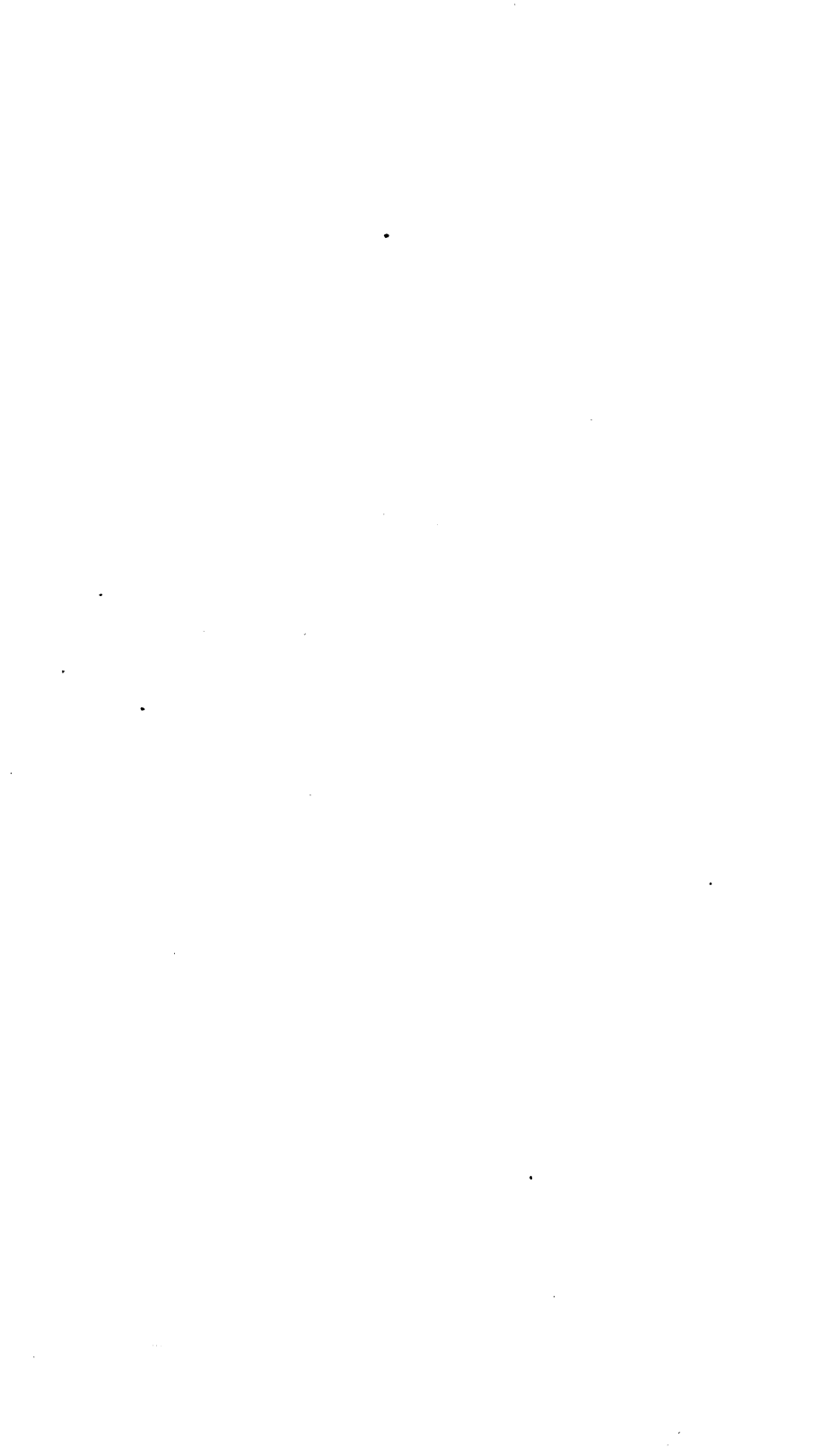
In figs. 18 to 31, Appendix B, a number of designs are shown which are suitable for work in this grade. For waists, use $2\frac{3}{4}$ meters (3 yards) 80-centavo quality pearline, India linen, or Persian lawn. Place the design so that the embroidery is 13 to 23 centimeters below the top of the piece, according to design, to allow for sufficient cloth to go to the shoulder and the curve of the neck. Be extremely careful



A PILLOW LACE DOILY.



CLASS OF FILIPINO TEACHERS IN EMBROIDERY, PHILIPPINE NORMAL SCHOOL.



about these measurements, as the waist will not sell if the pattern is too near the top. Place the collar and cuffs at the side of the cloth. Use No. 60, 80, or 100 embroidery cotton, as may be required by the delicacy of the design, and No. 10 or 11 needle. The same materials are used for dress fronts, flounces, and insertion. Five girls can work on one front, if the sections go to the industrial work at different periods. A larger hoop should be made for waists in order to avoid pin holes; it must be oval in form, and should be at least 36 by 60 centimeters in diameter.

In fig. 32 (Pl. LIX, Appendix B) is shown a combination of French net and embroidery. The fabric should be the finest quality of pearline, or handkerchief linen, or India linen. First, the pattern is drawn upon the fabric; then the net is basted below the pattern and on the underside of the fabric. With a filling cotton, usually known as darning cotton, No. 3, filling stitches are put in, as shown in the illustration, and covered with buttonhole or over-and-over stitches. After the stitches have been completed, cut out the fabric on top with embroidery scissors (any curve-pointed scissors, such as manicure scissors, is better), leaving the net exposed, as shown in the illustration.

APPENDIX A.

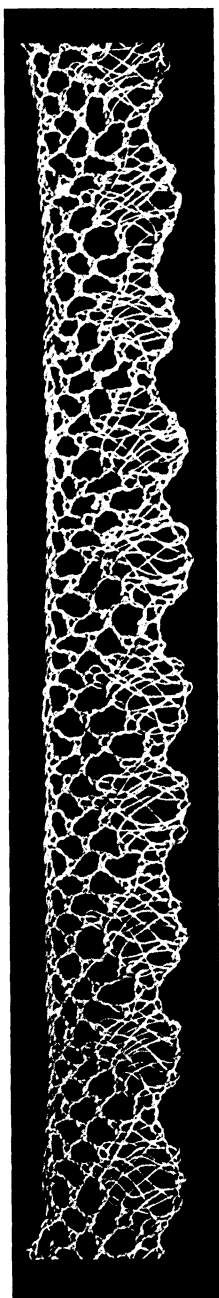
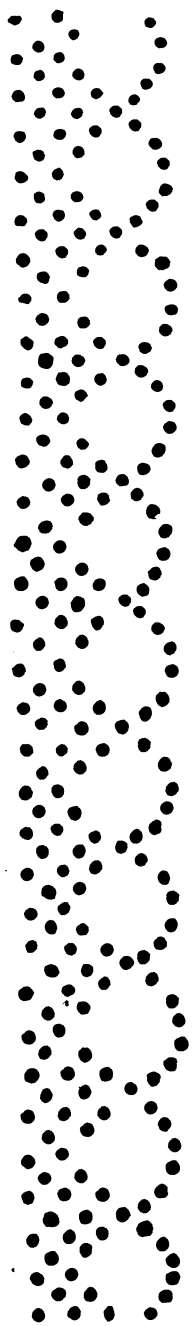


PLATE I.

(Some work done by beginners.)

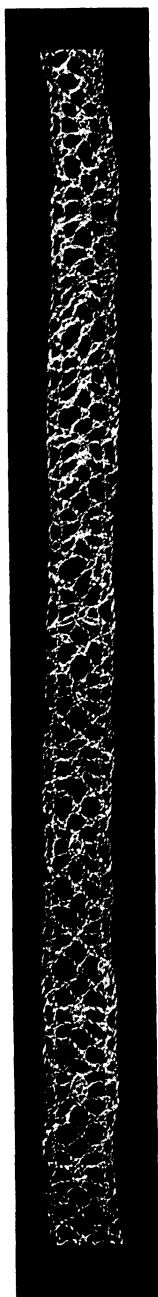
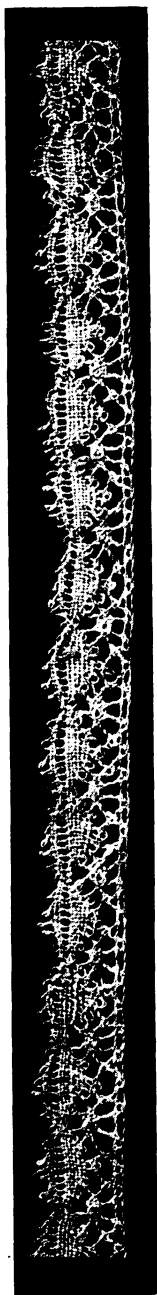
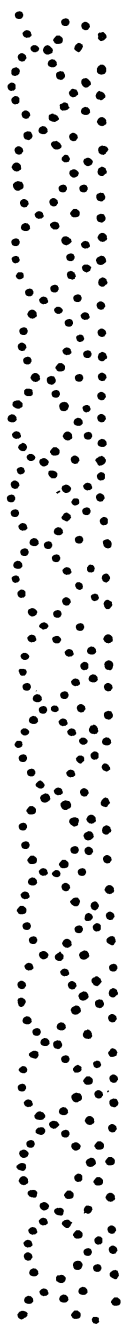


PLATE II.

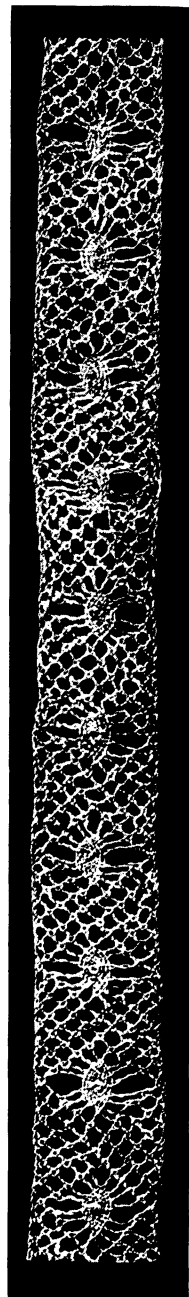
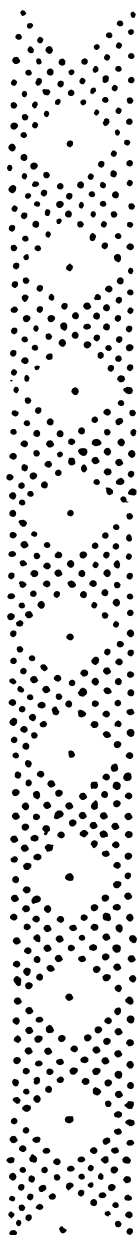
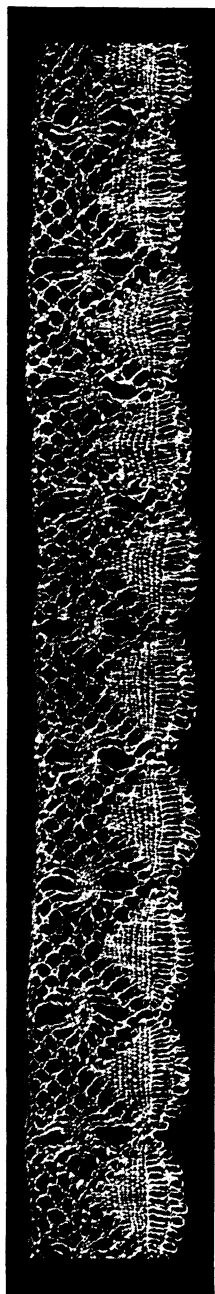
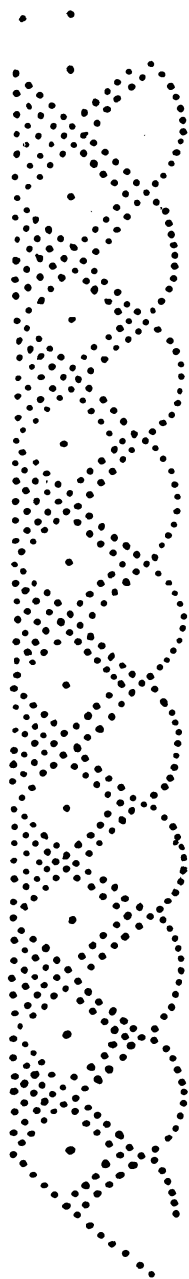


PLATE III.

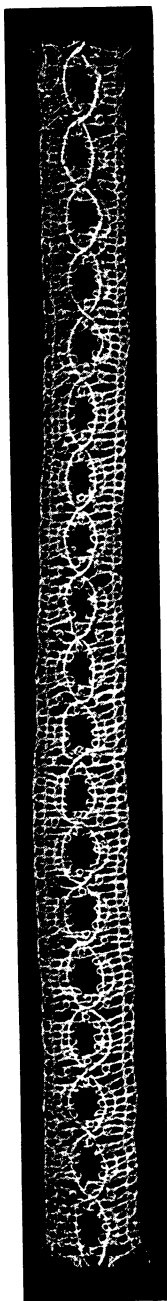
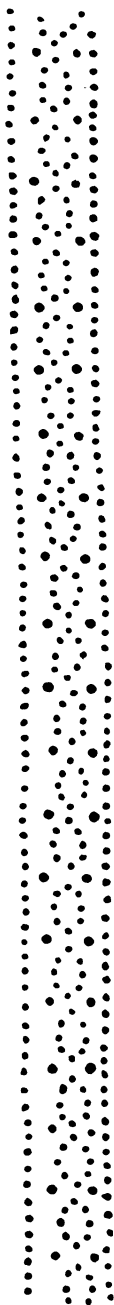


PLATE IV.
(Beading.)

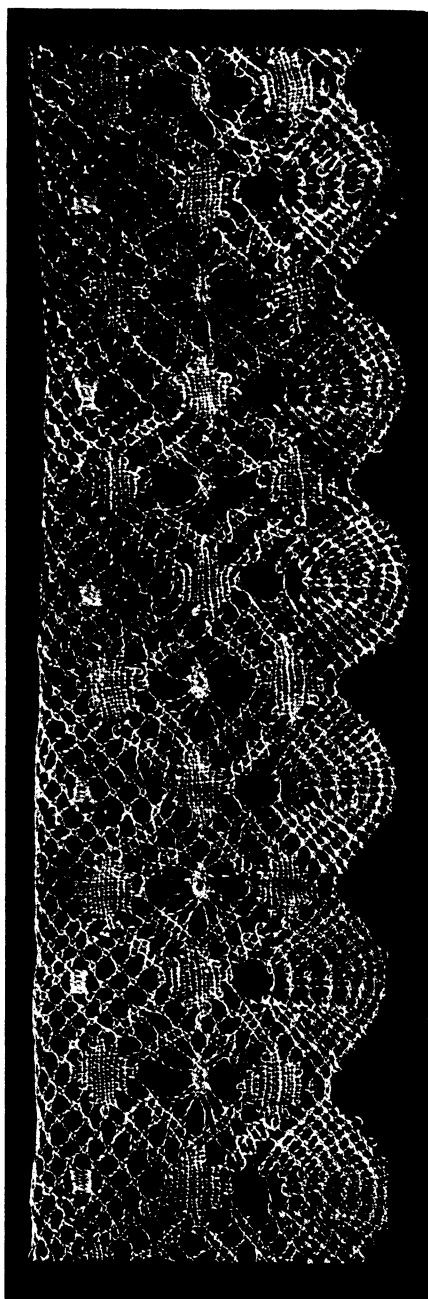
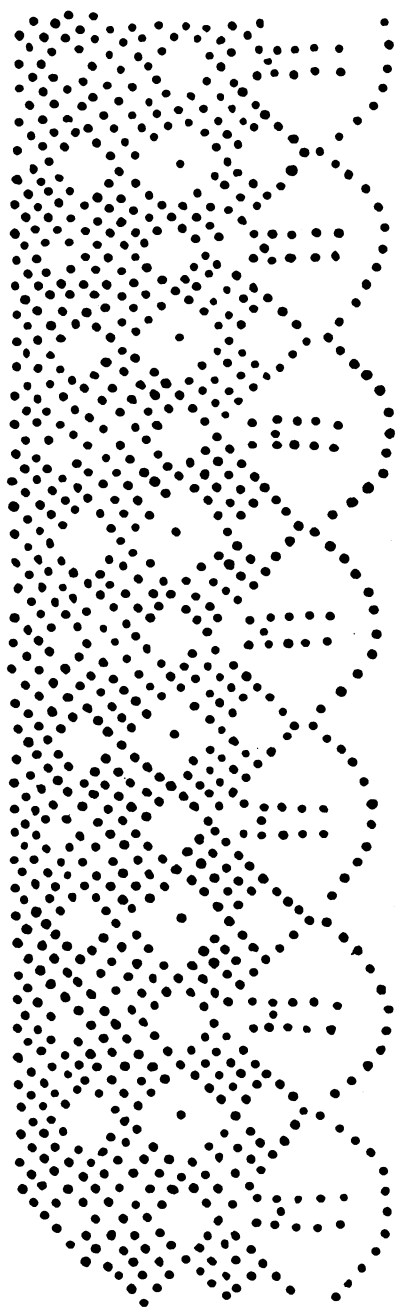


PLATE V.

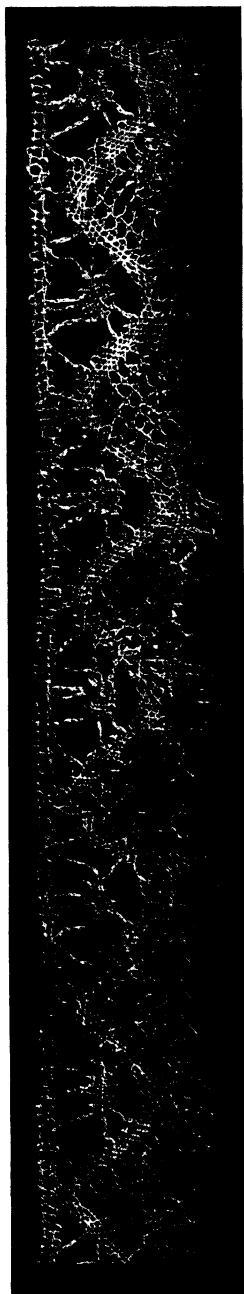
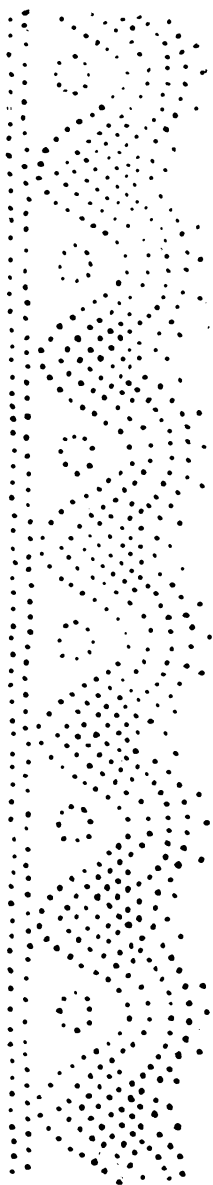


PLATE VI.



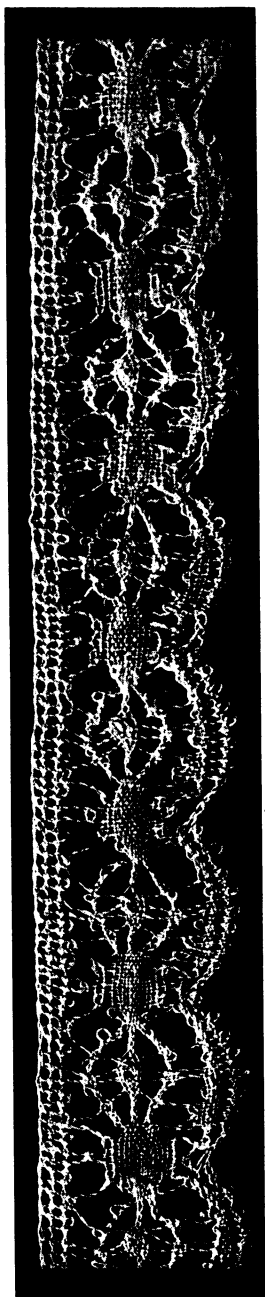
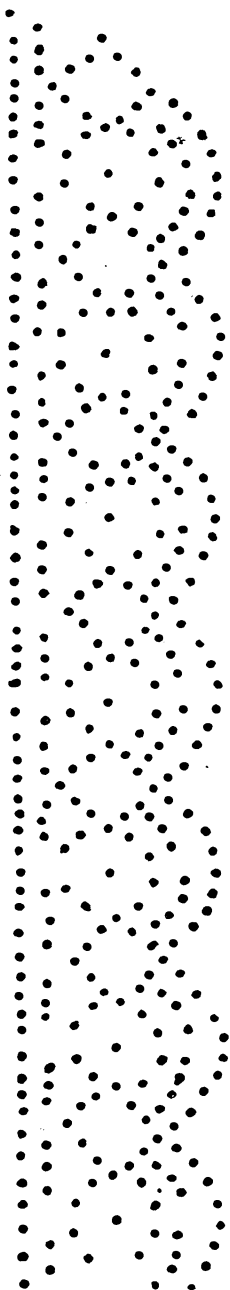


PLATE VII.

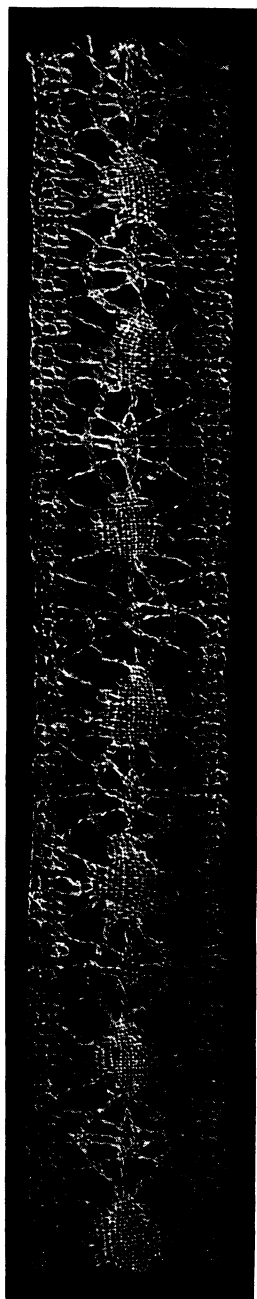
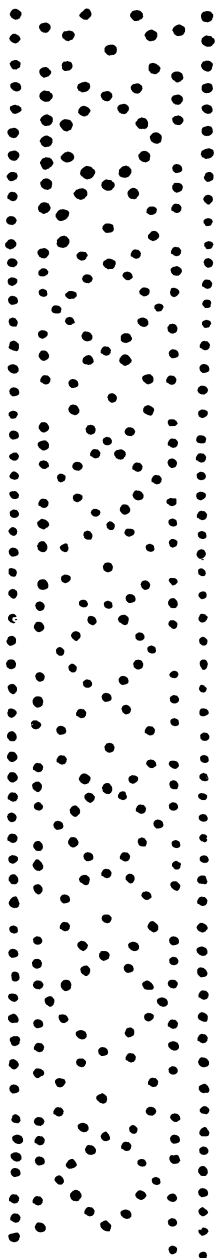


PLATE VIII.

(Insertion for lace shown in preceding plate.)



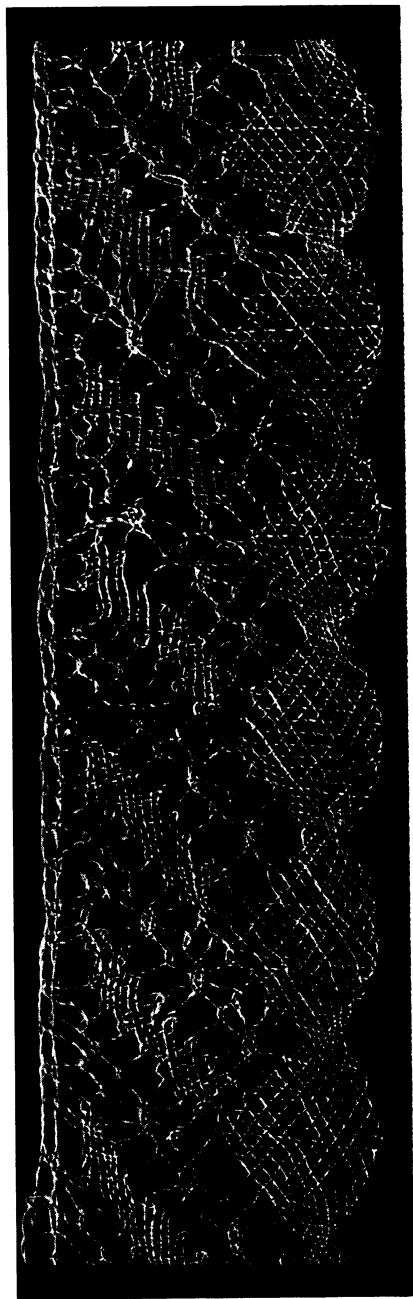
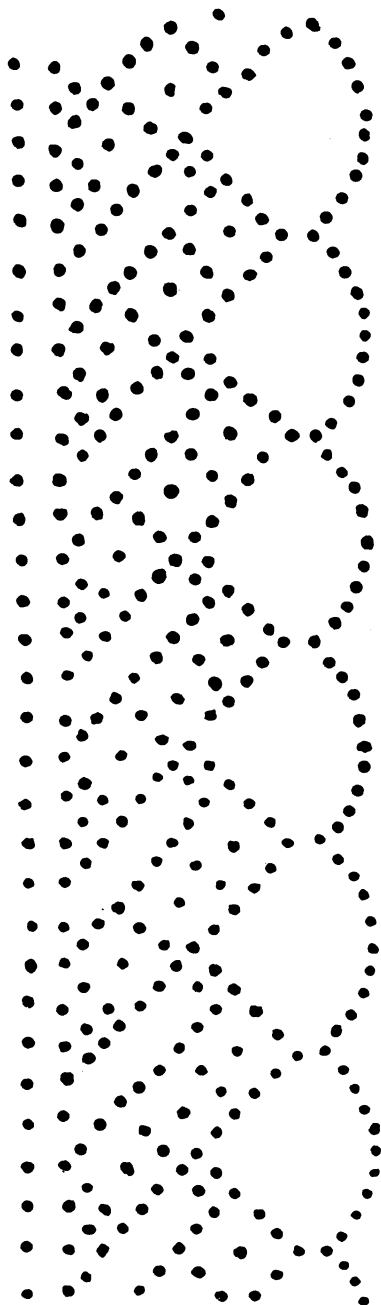


PLATE IX.

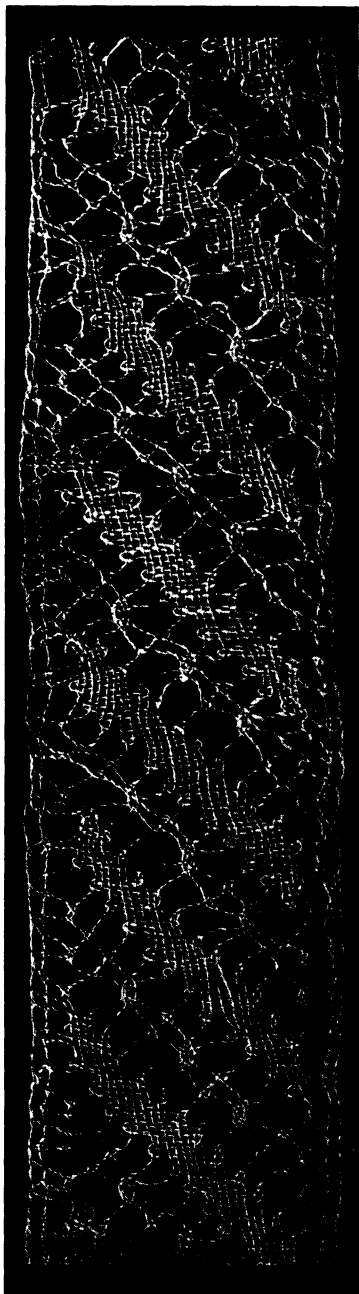
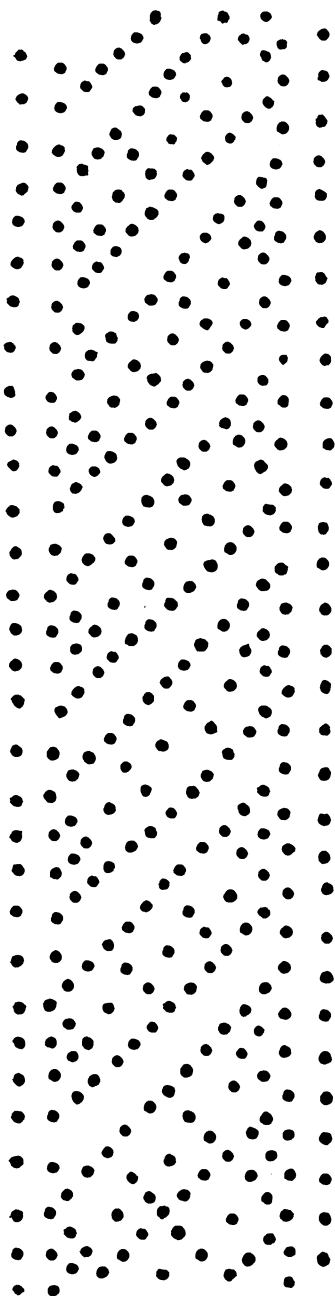


PLATE X.

(Insertion for lace shown in preceding plate.)

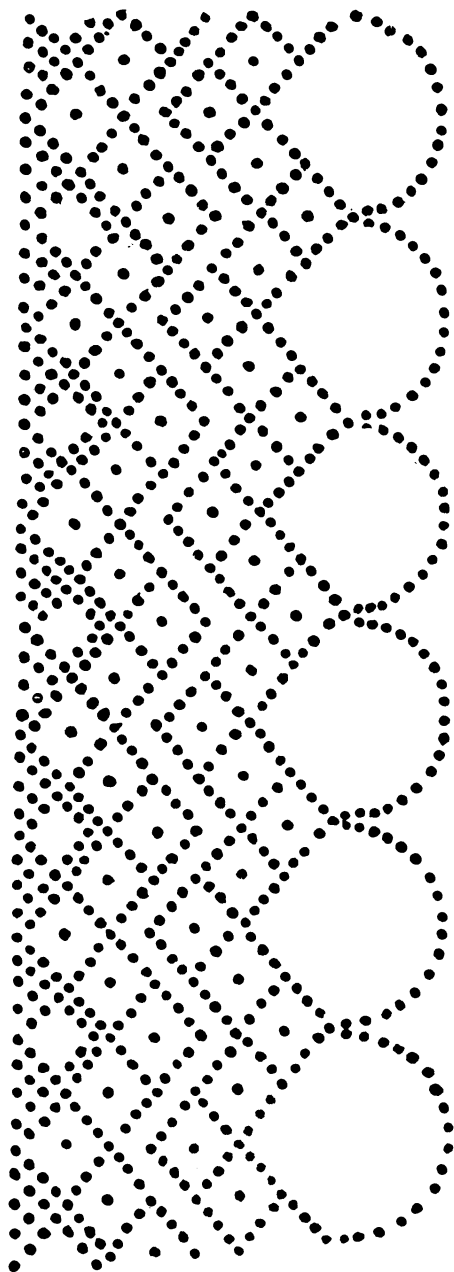


PLATE XI-a.

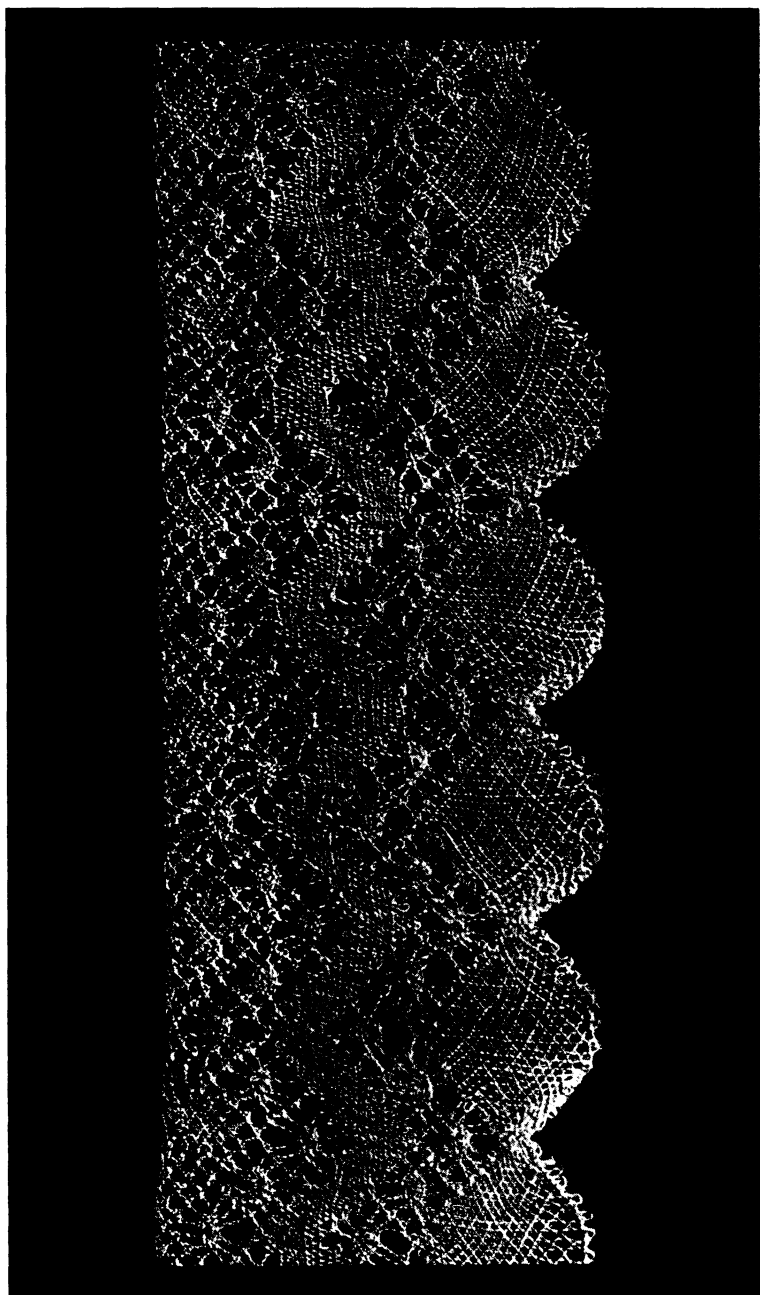


PLATE XI-b.



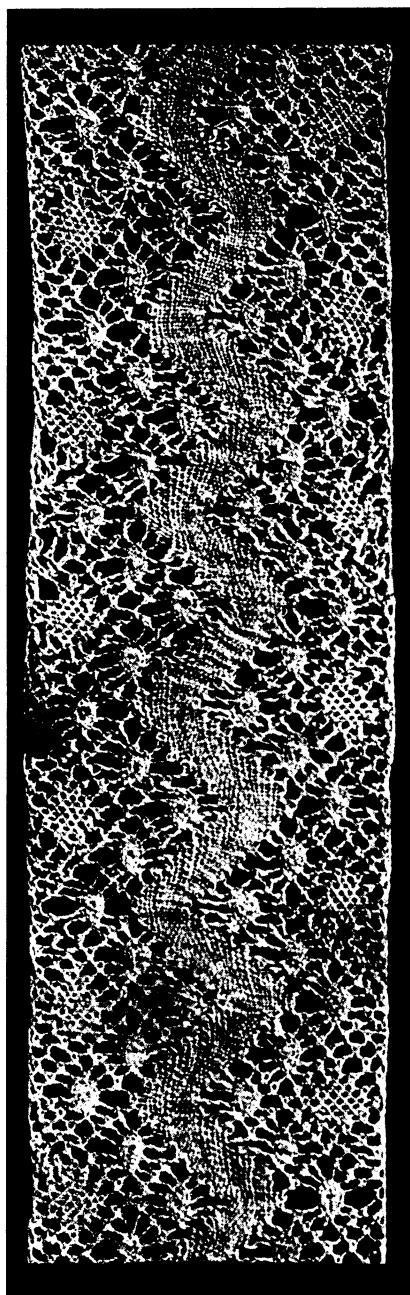
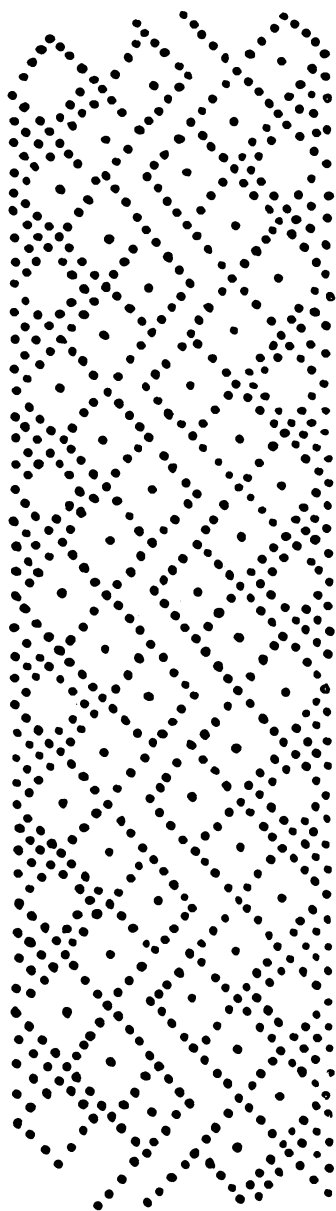


PLATE XII.

(Insertion for lace shown in preceding plate.)

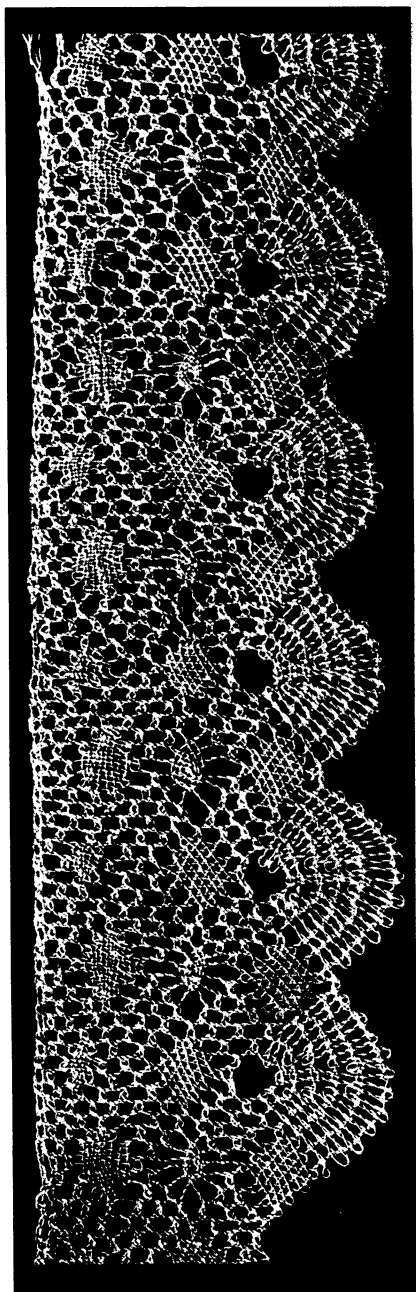
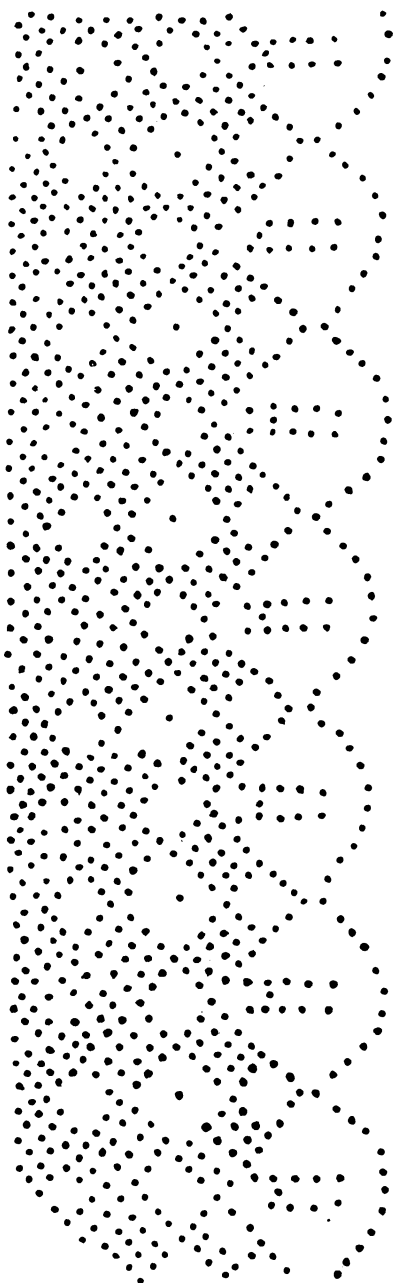


PLATE XIII.

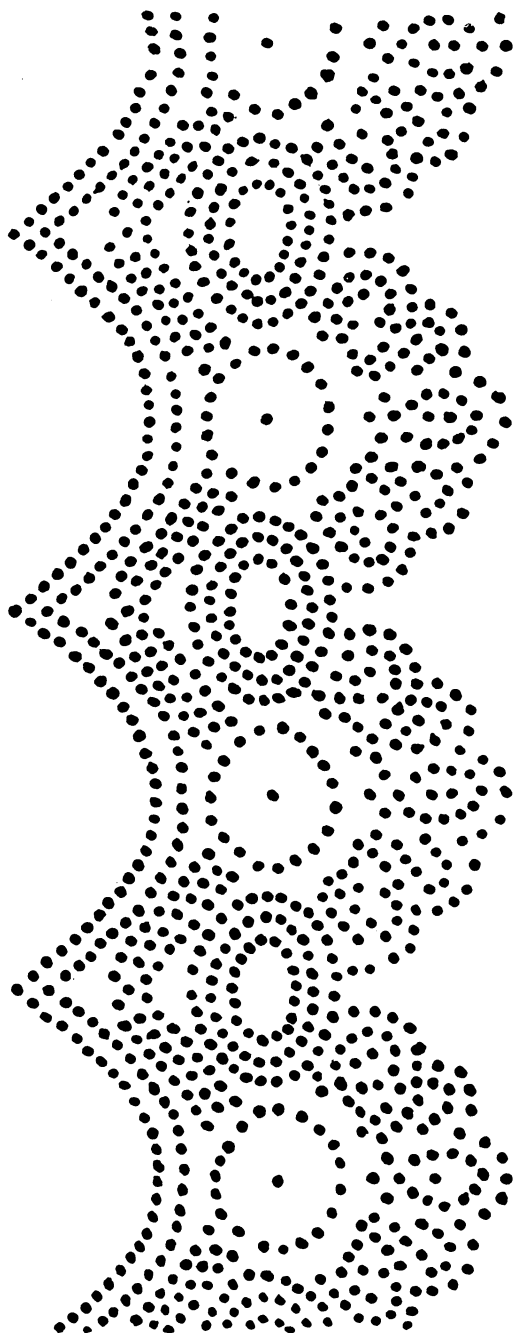


PLATE XIV-a.

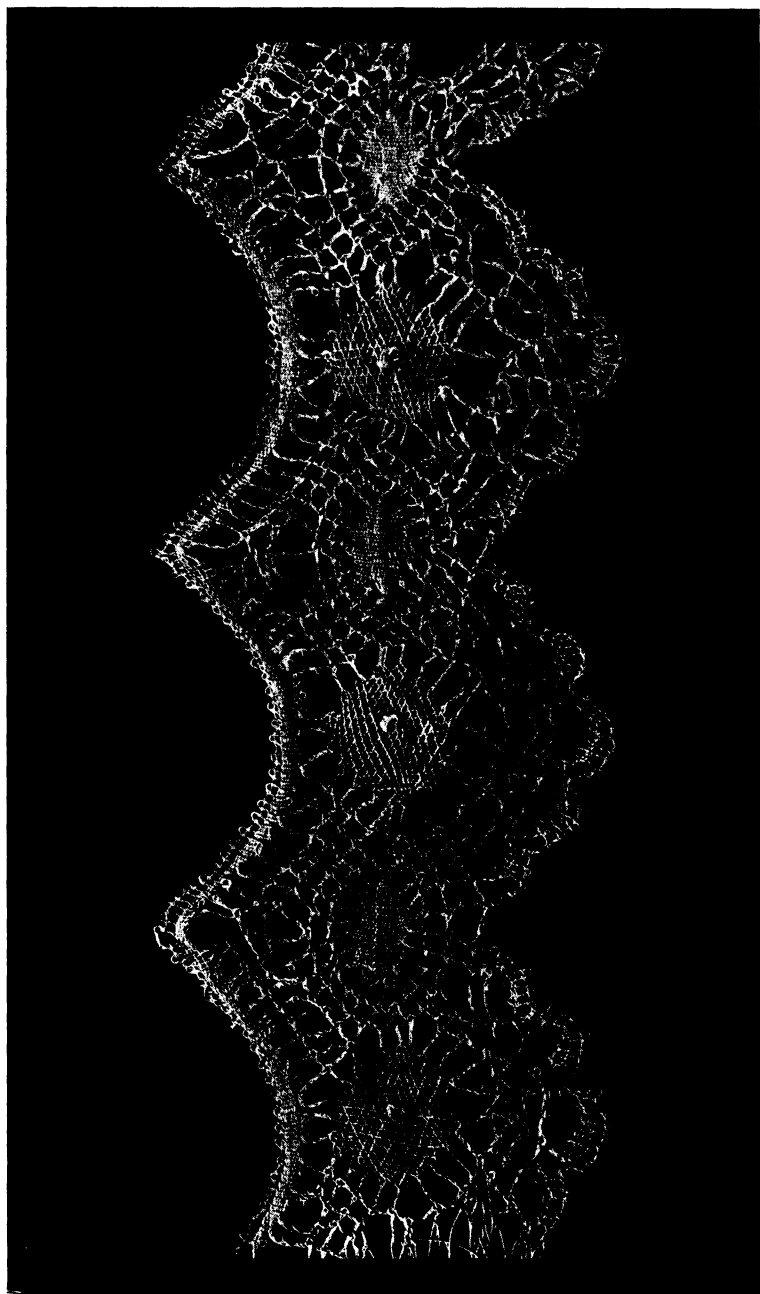


PLATE XIV-b.



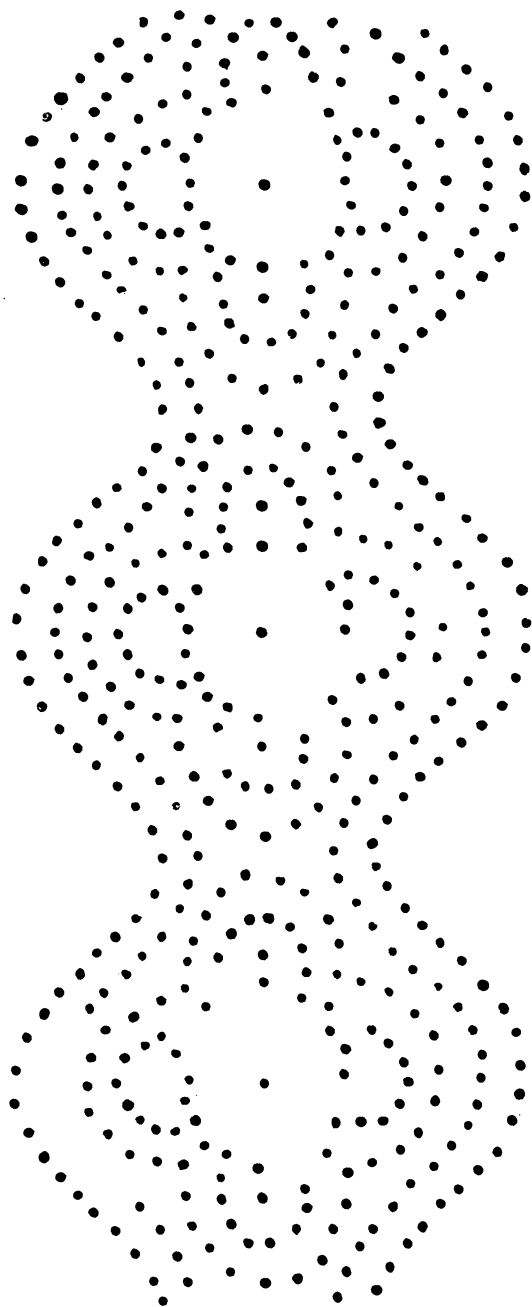


PLATE XV-a.

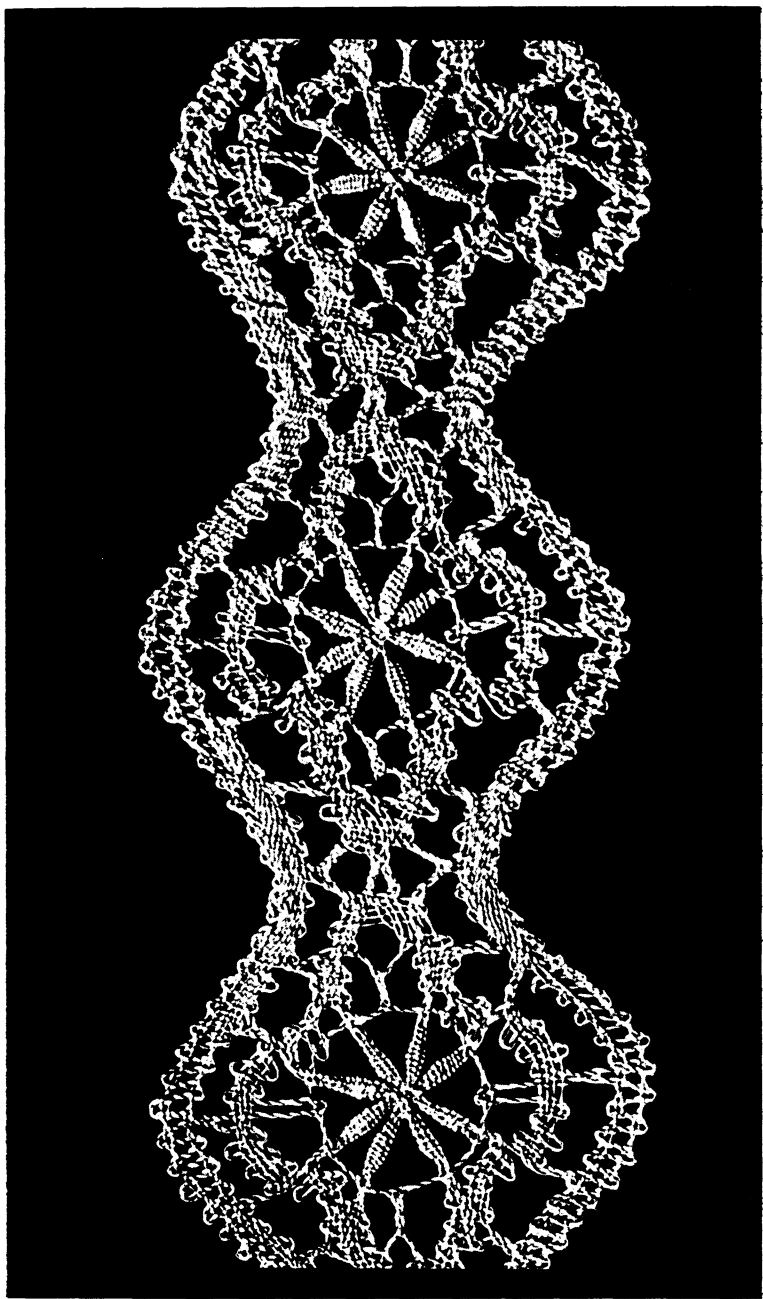


PLATE XV-b.

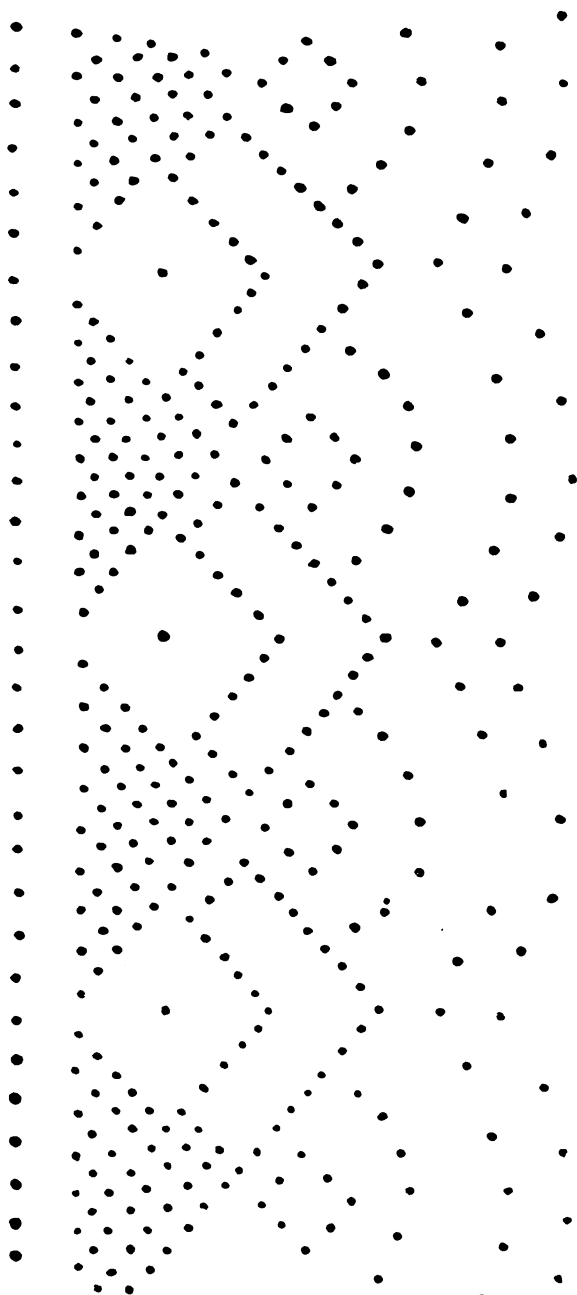


PLATE XVI-a.

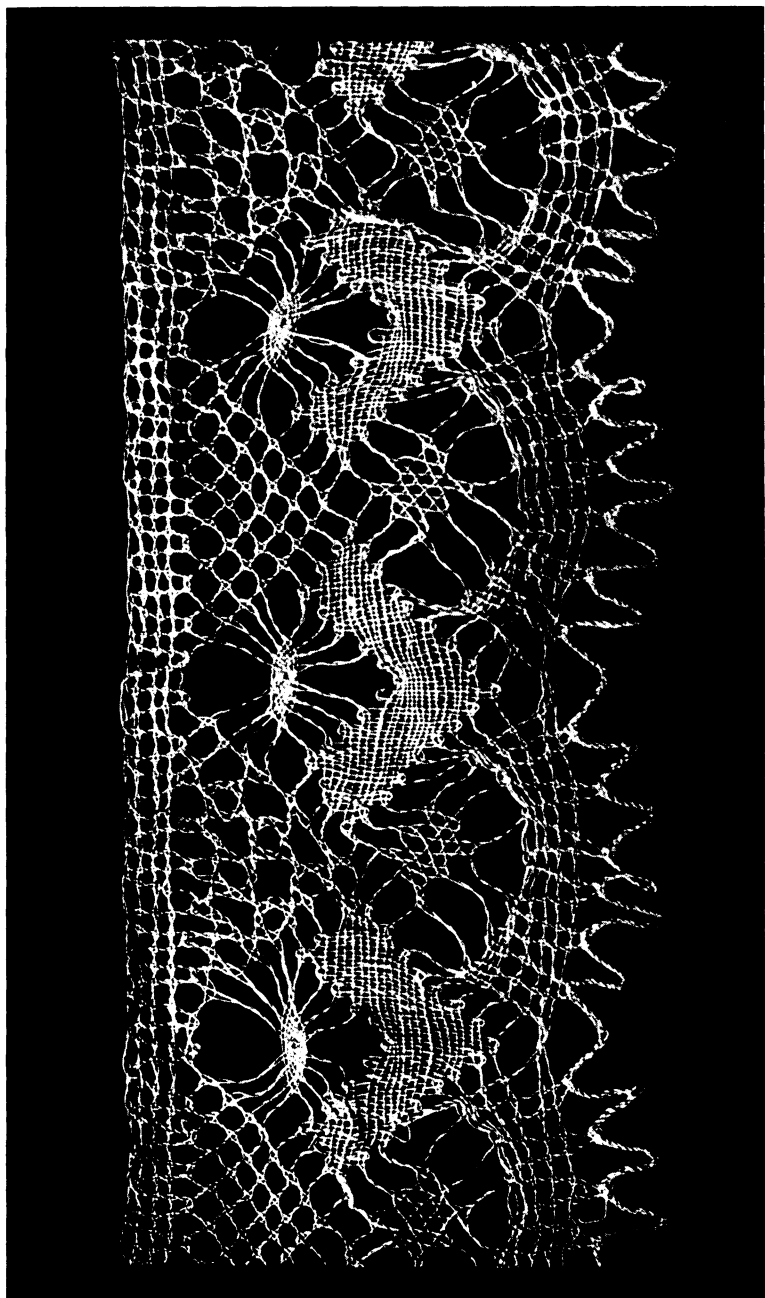


PLATE XVI-b.



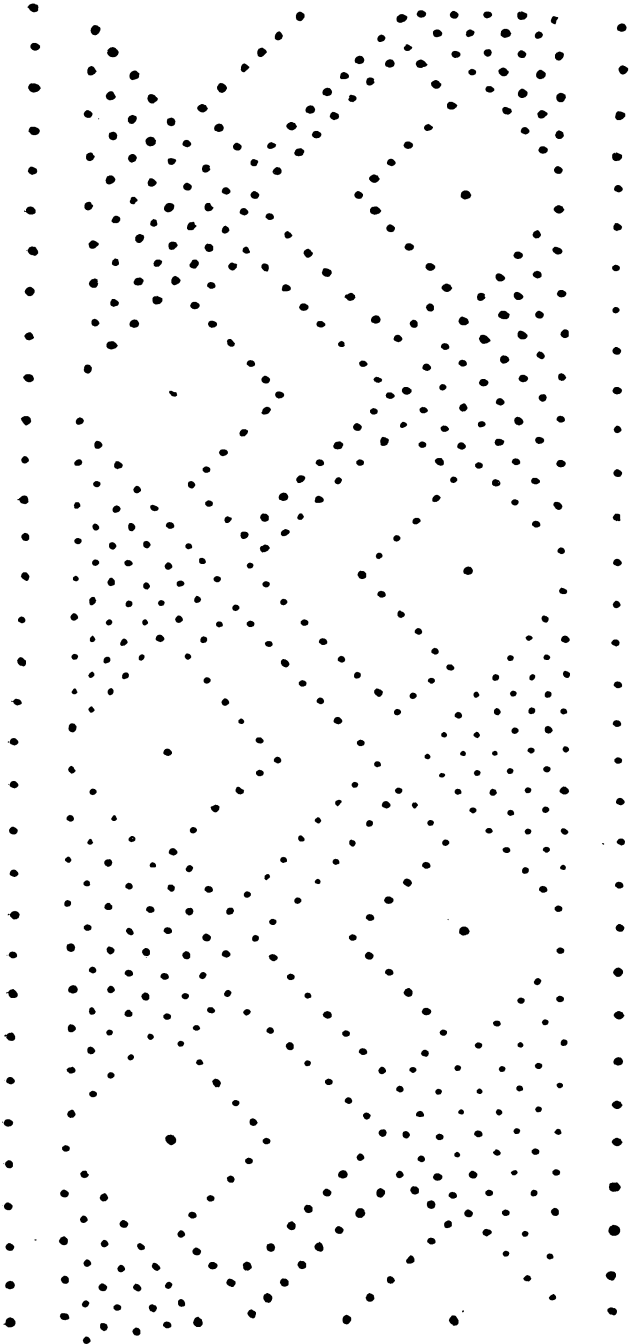


PLATE XVII-*a*.

(Insertion for lace shown in preceding plate.)

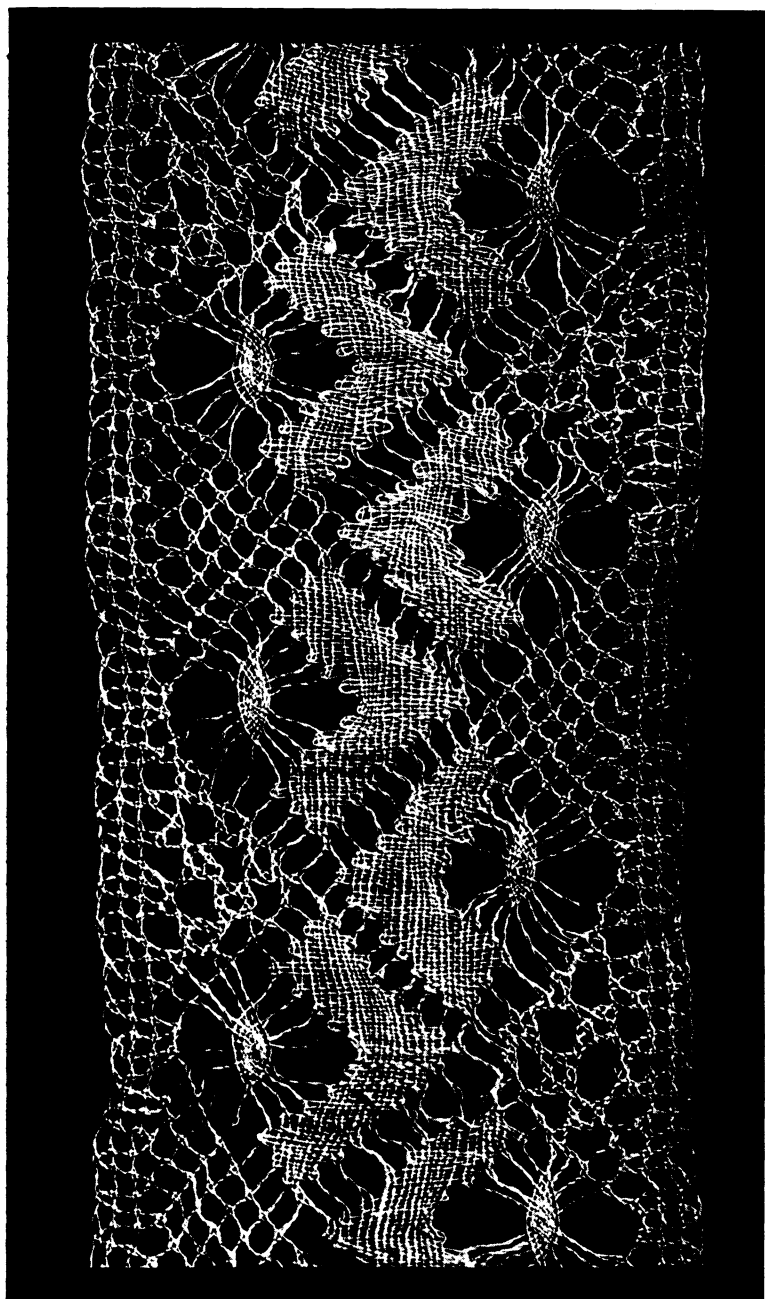


PLATE XVII-b.



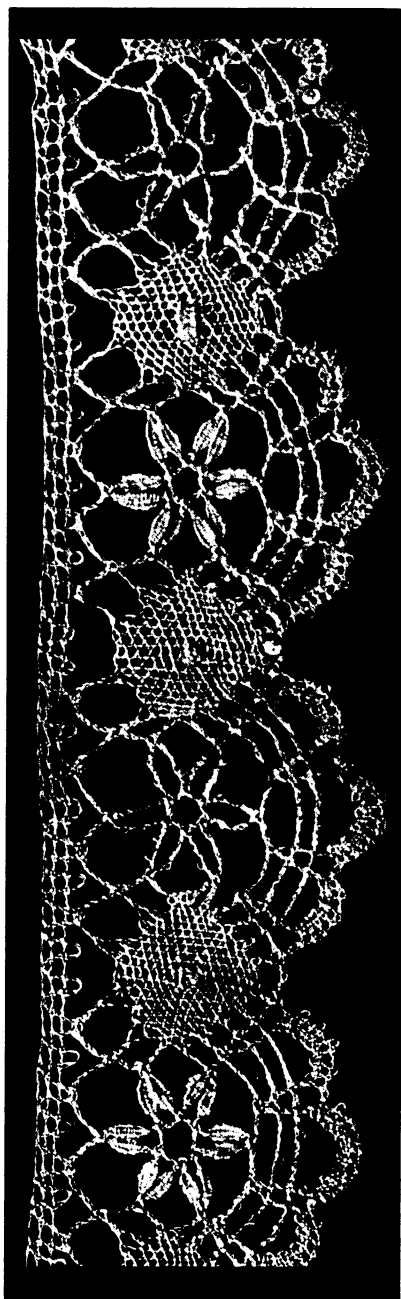
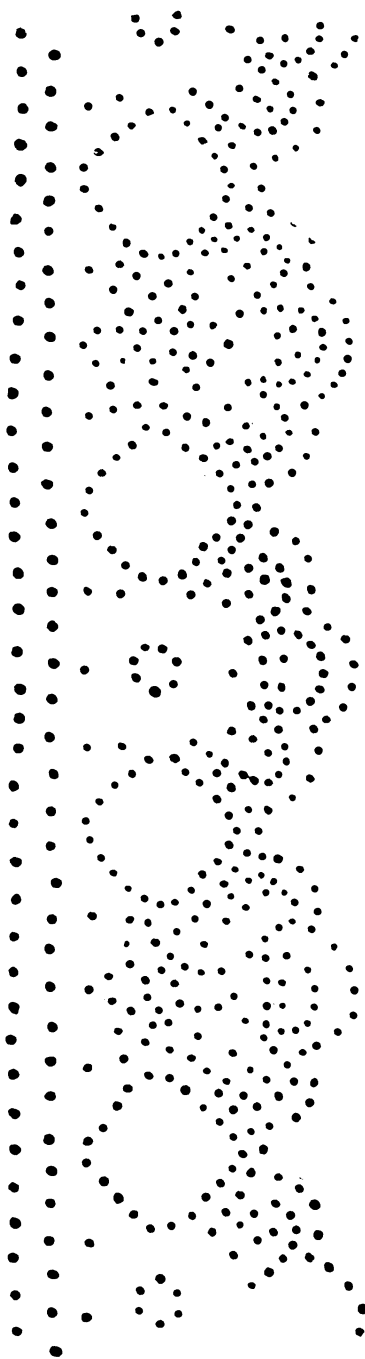


PLATE XVIII.

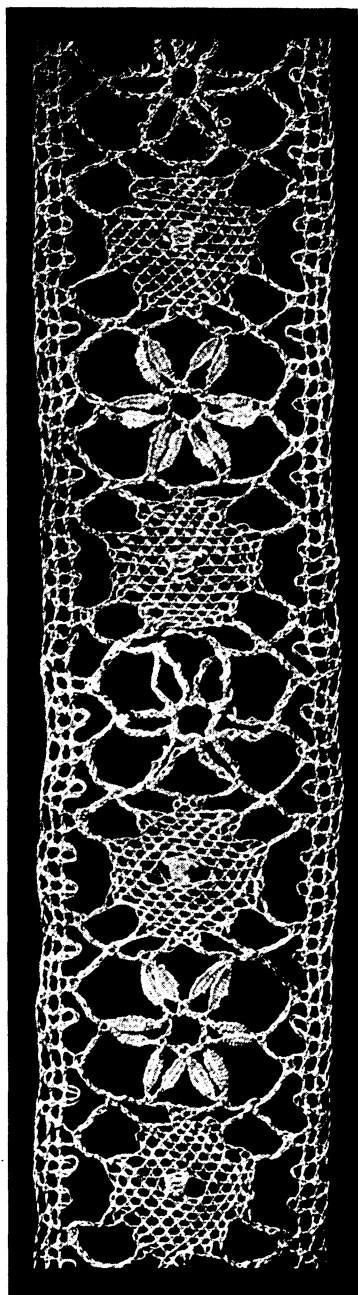
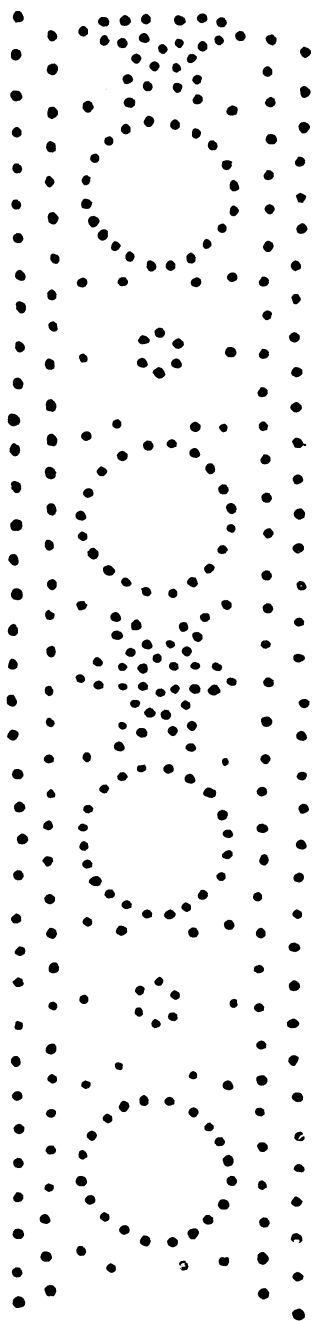


PLATE XIX.

(Insertion for lace shown in preceding plate.)

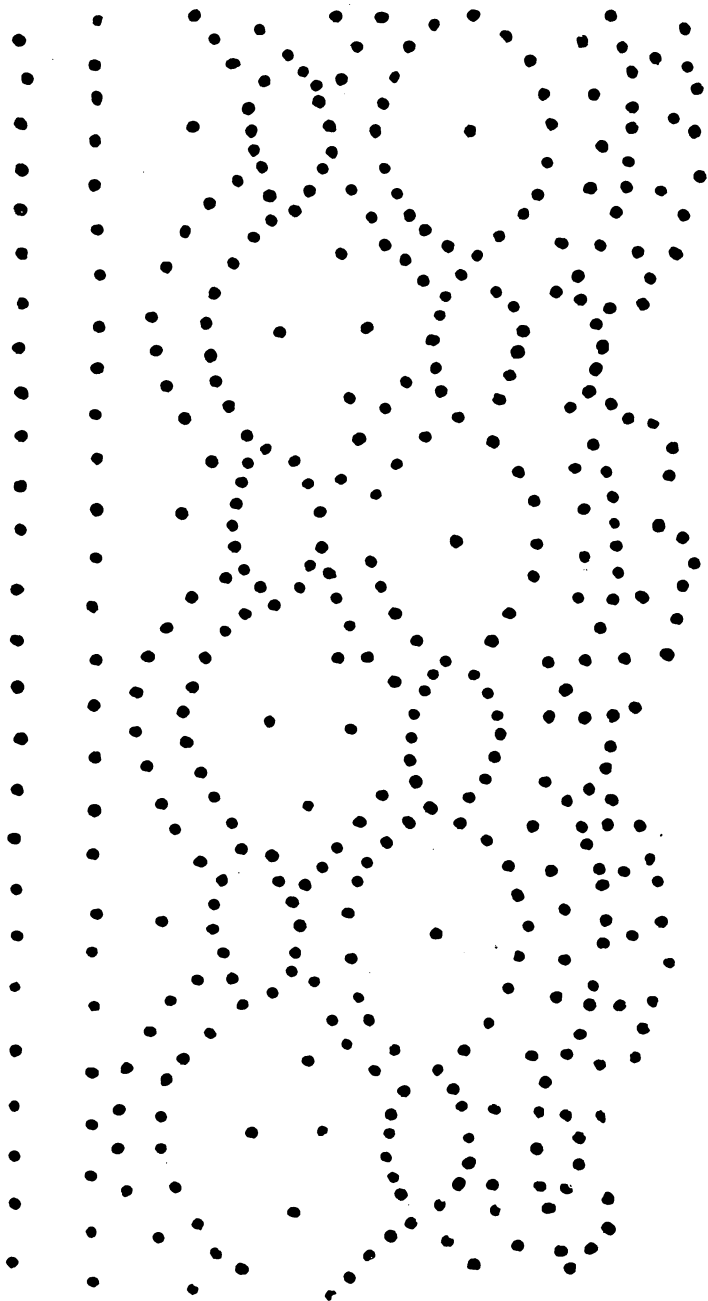


PLATE XX-a.

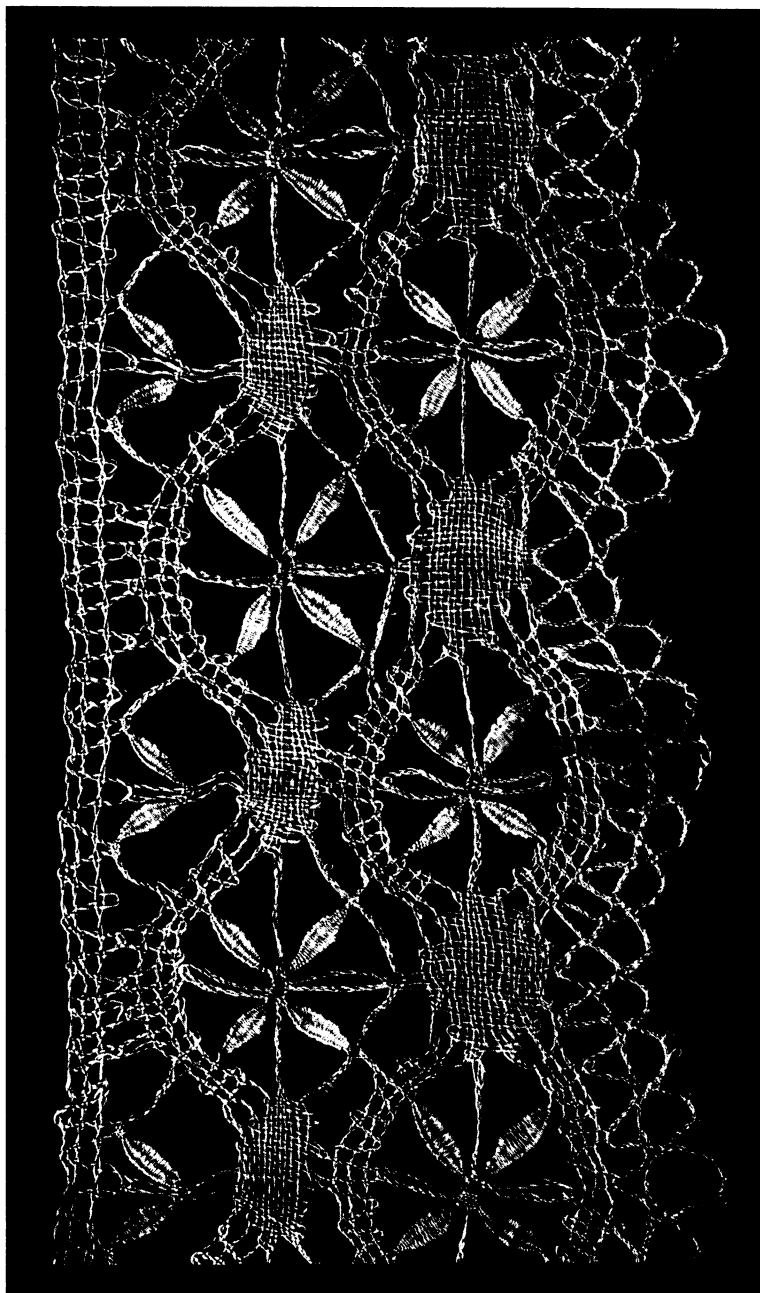


PLATE XX-b.



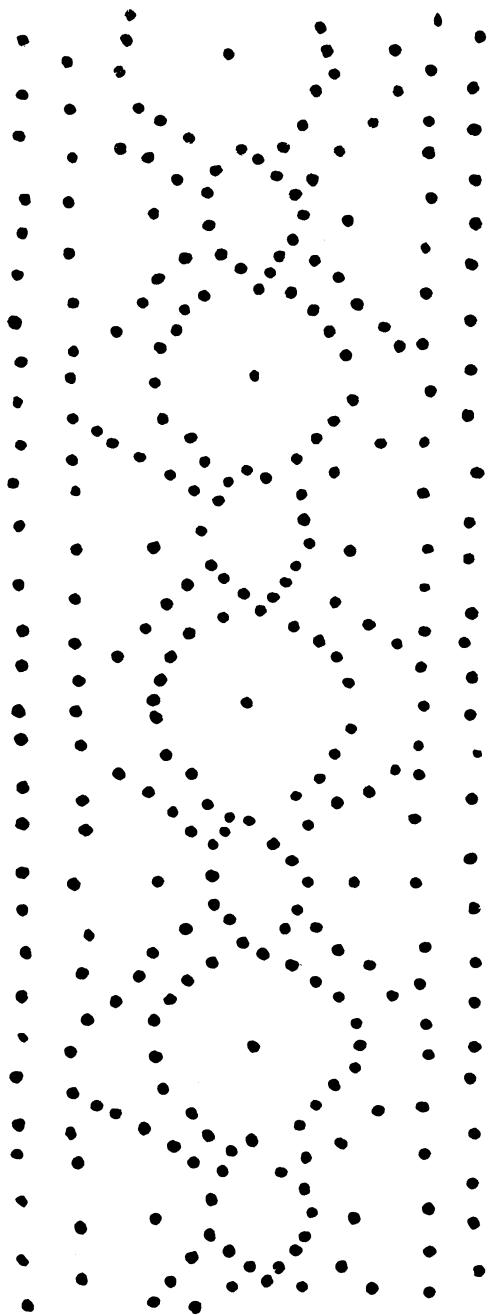


PLATE XXI-a.

(Insertion for lace shown in preceding plate.)

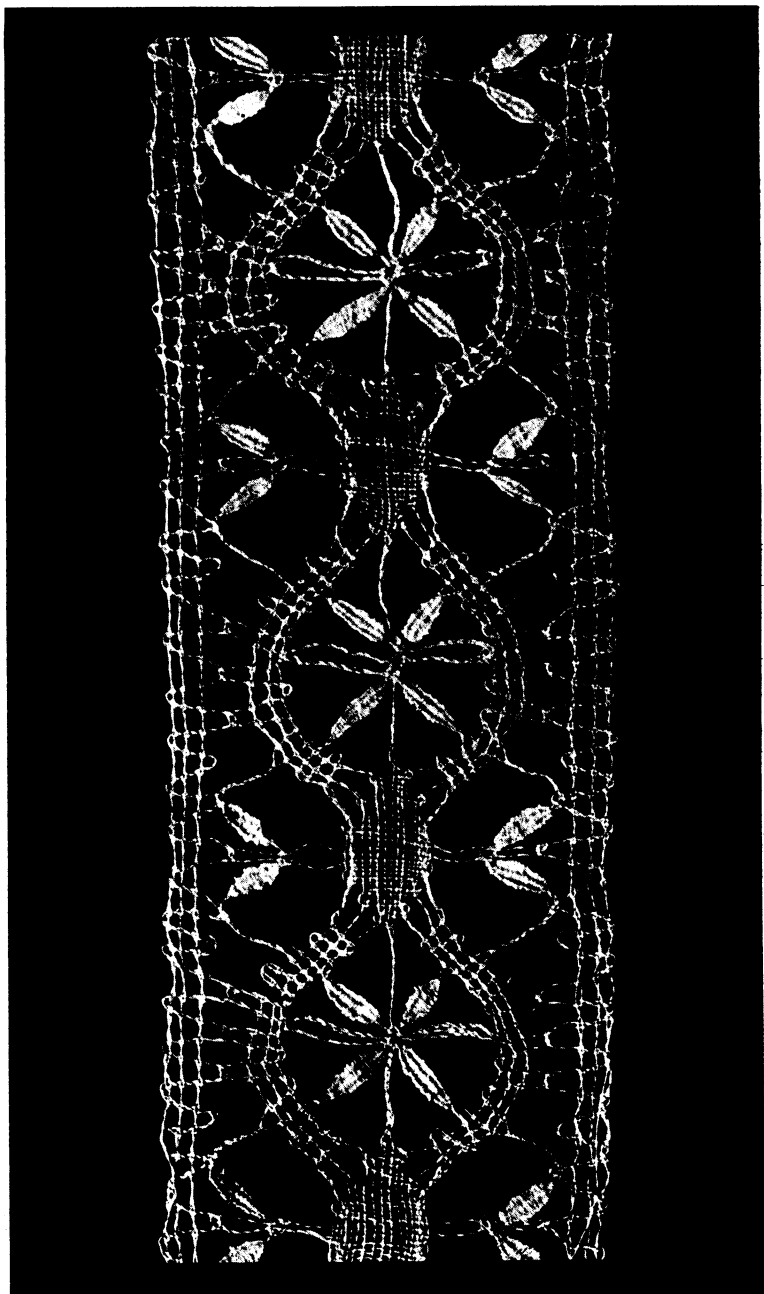


PLATE XXI-b.



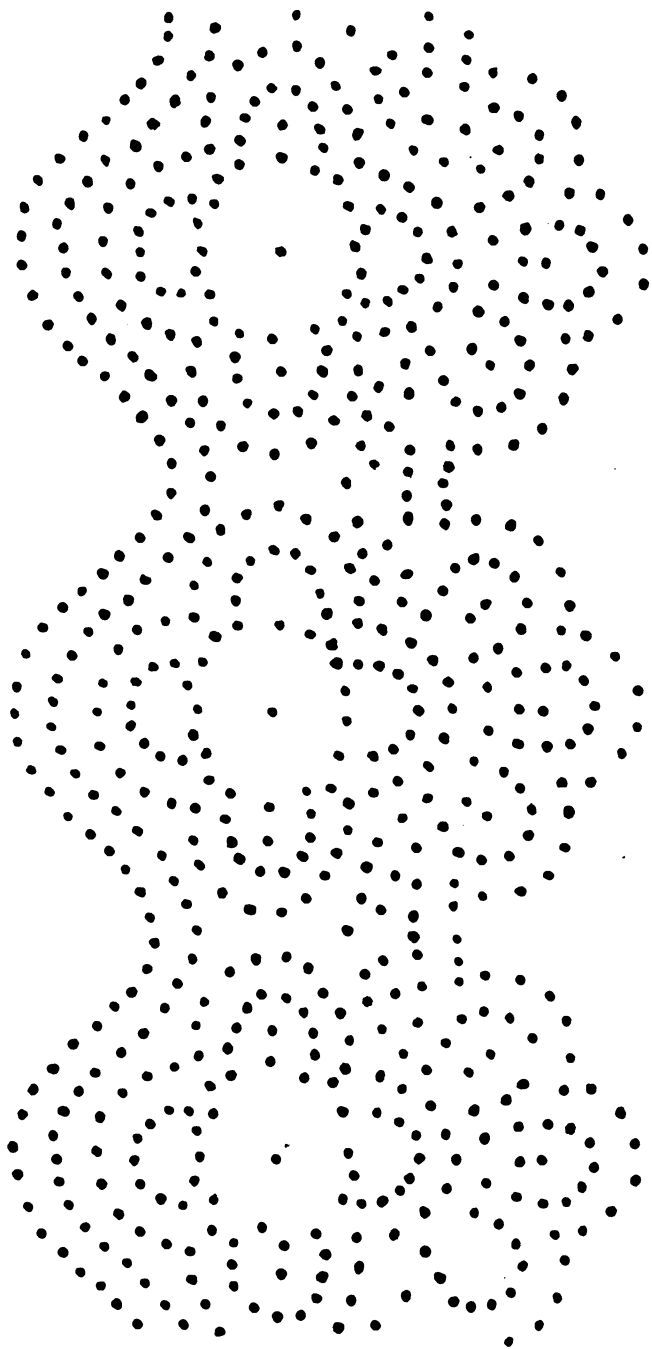


PLATE XXII-*a*.

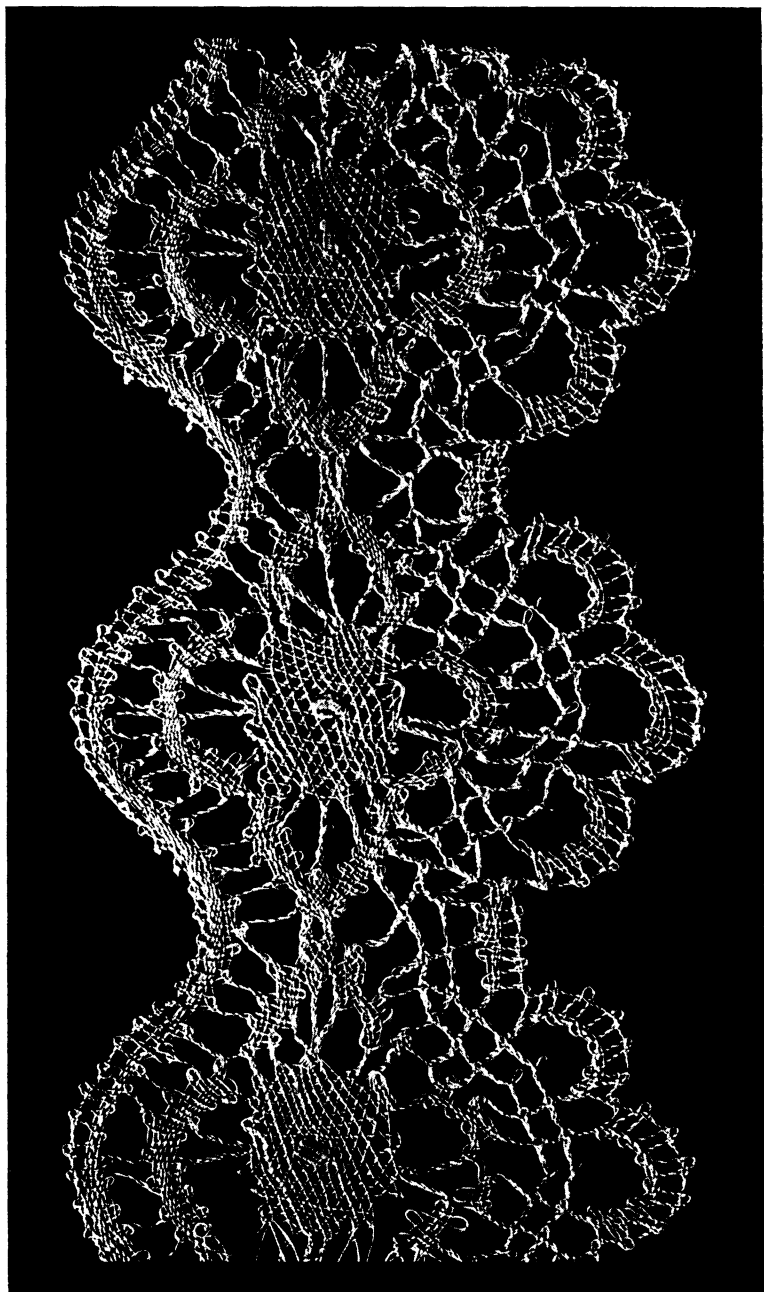


PLATE XXII-b.



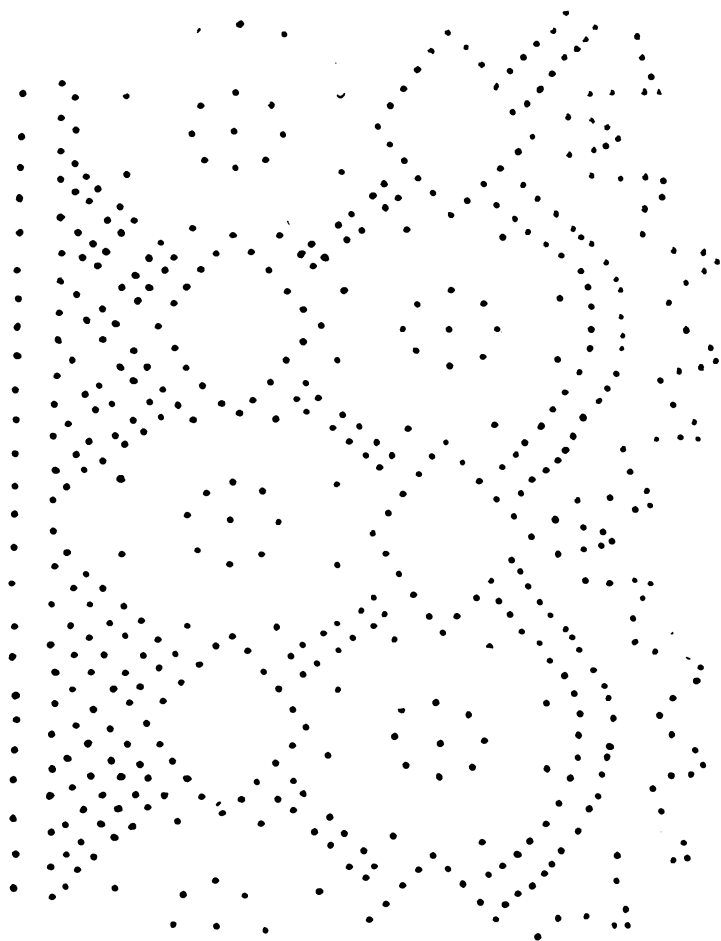


PLATE XXIII-a.

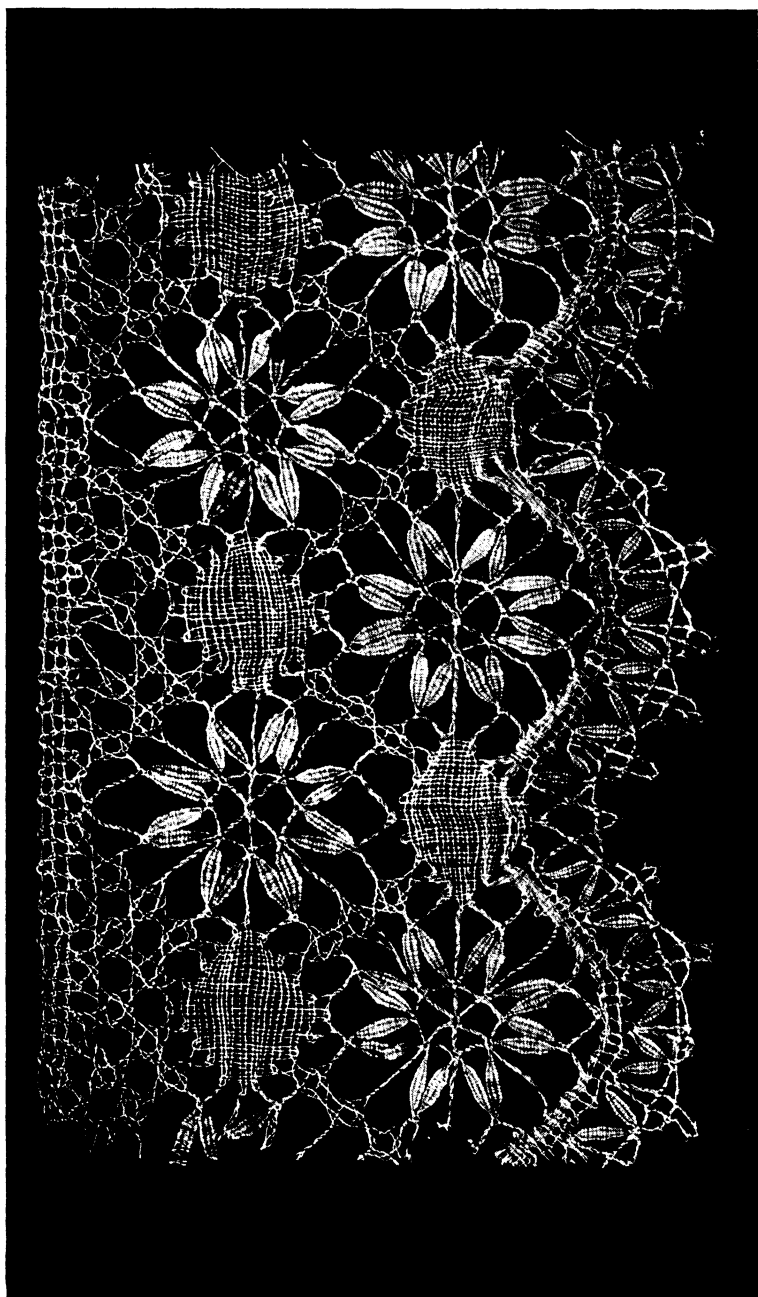


PLATE XXIII-b.



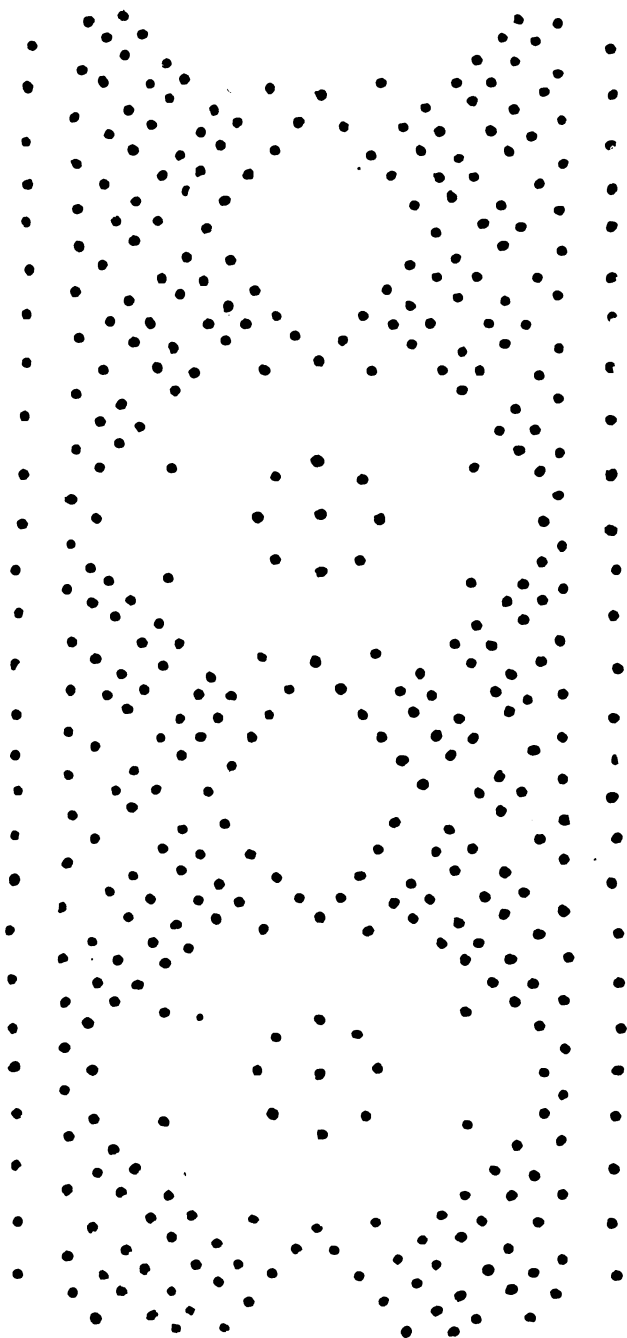


PLATE XXIV-*a*.

(Insertion for lace shown in preceding plate.)

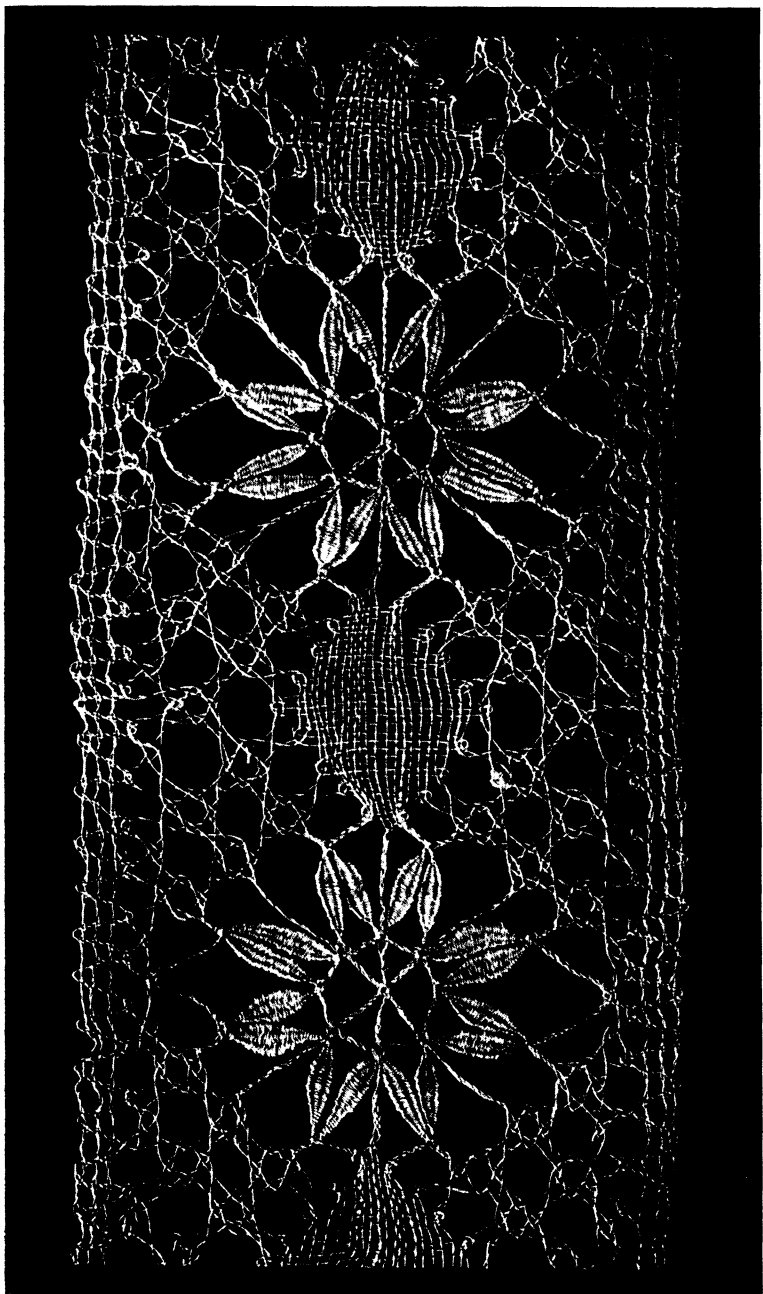


PLATE XXIV-b.



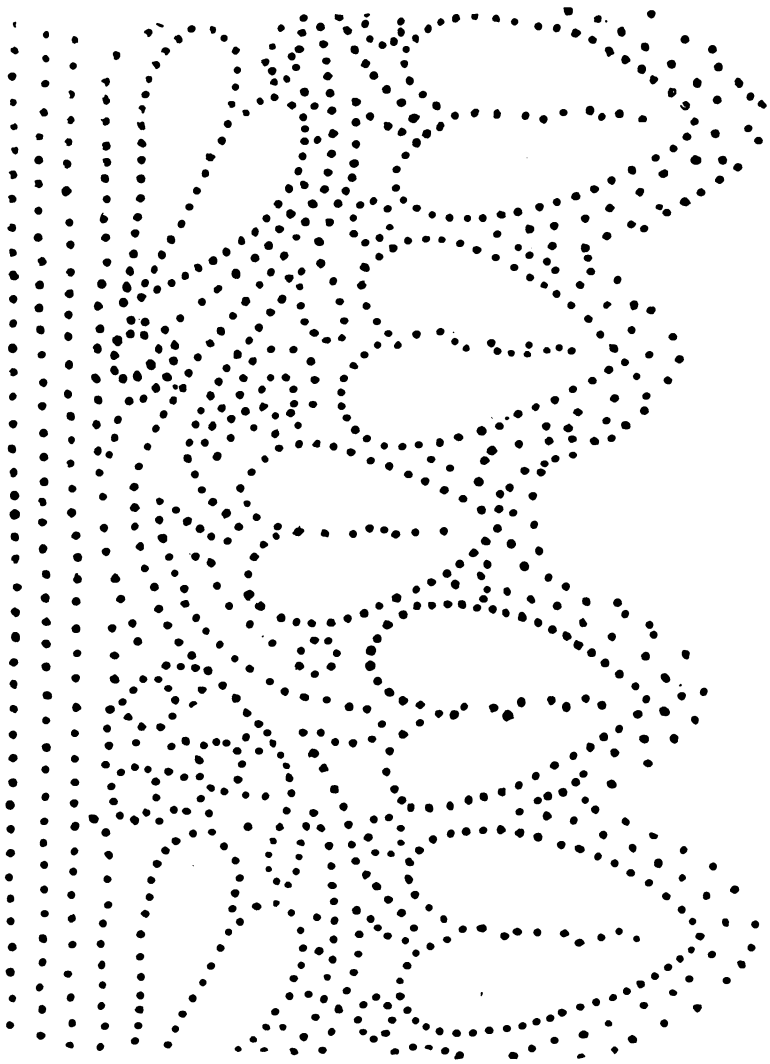


PLATE XXV-a.

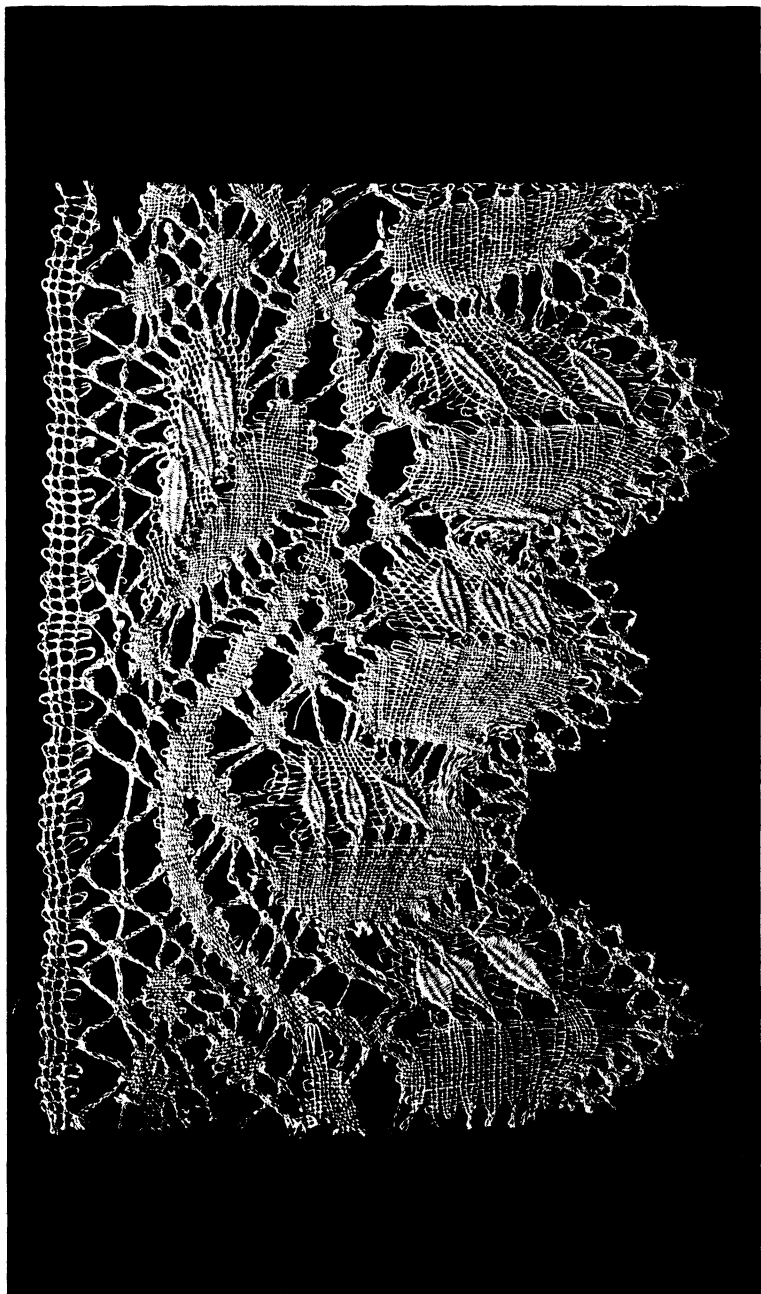


PLATE XXV-b.



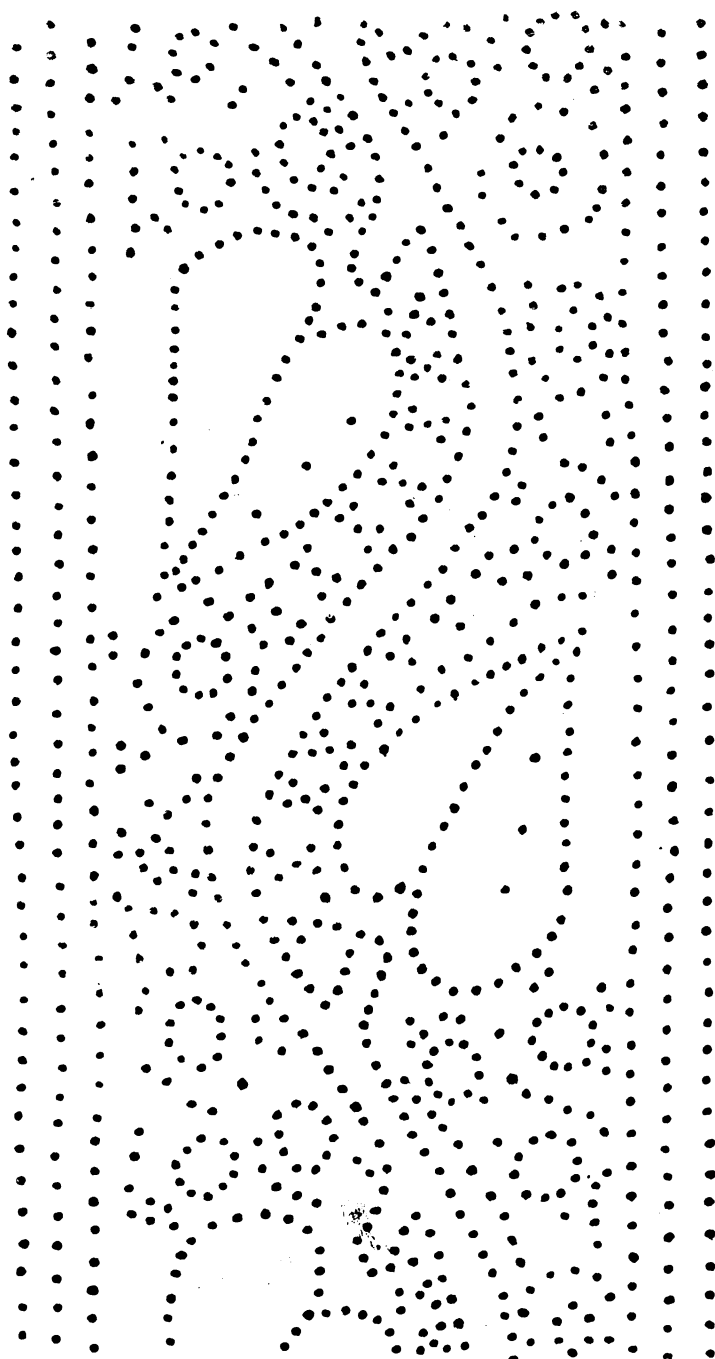


PLATE XXVI-*a*.

(Insertion for lace shown in preceding plate.)

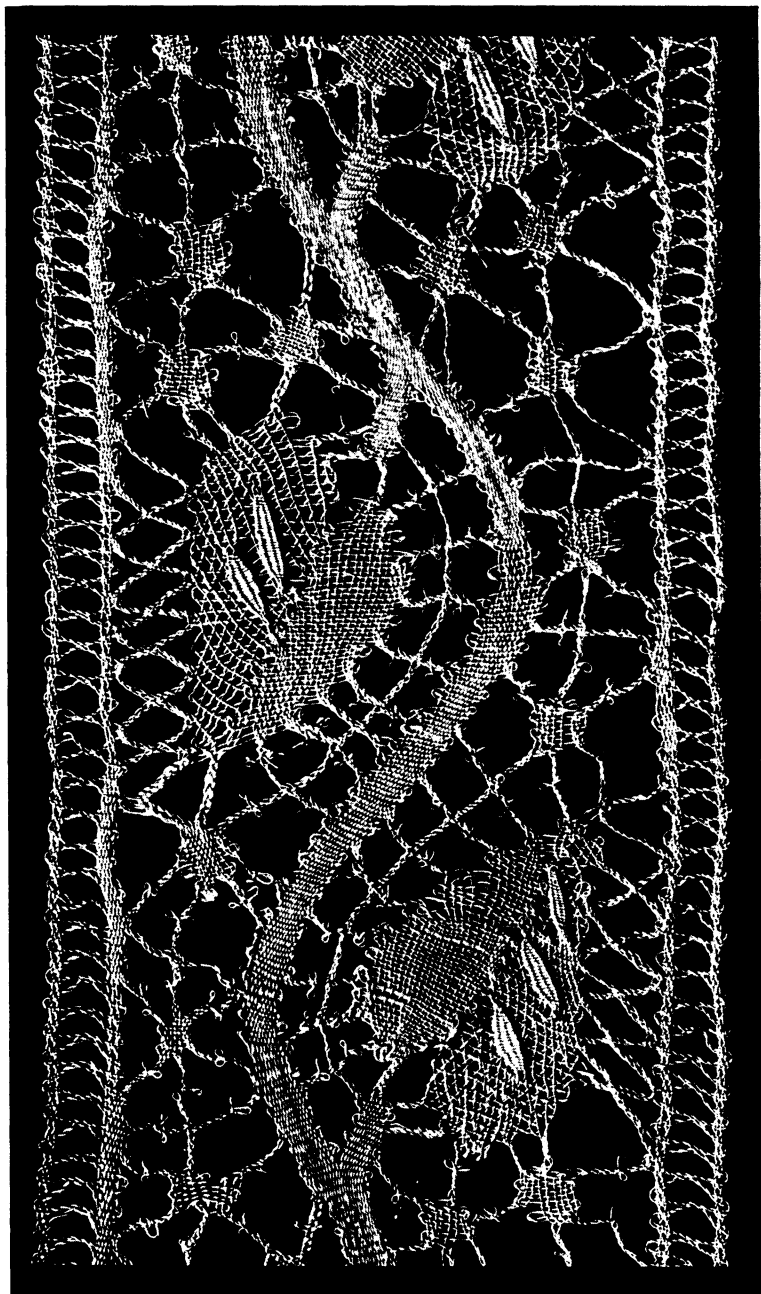


PLATE XXVI-*b*.



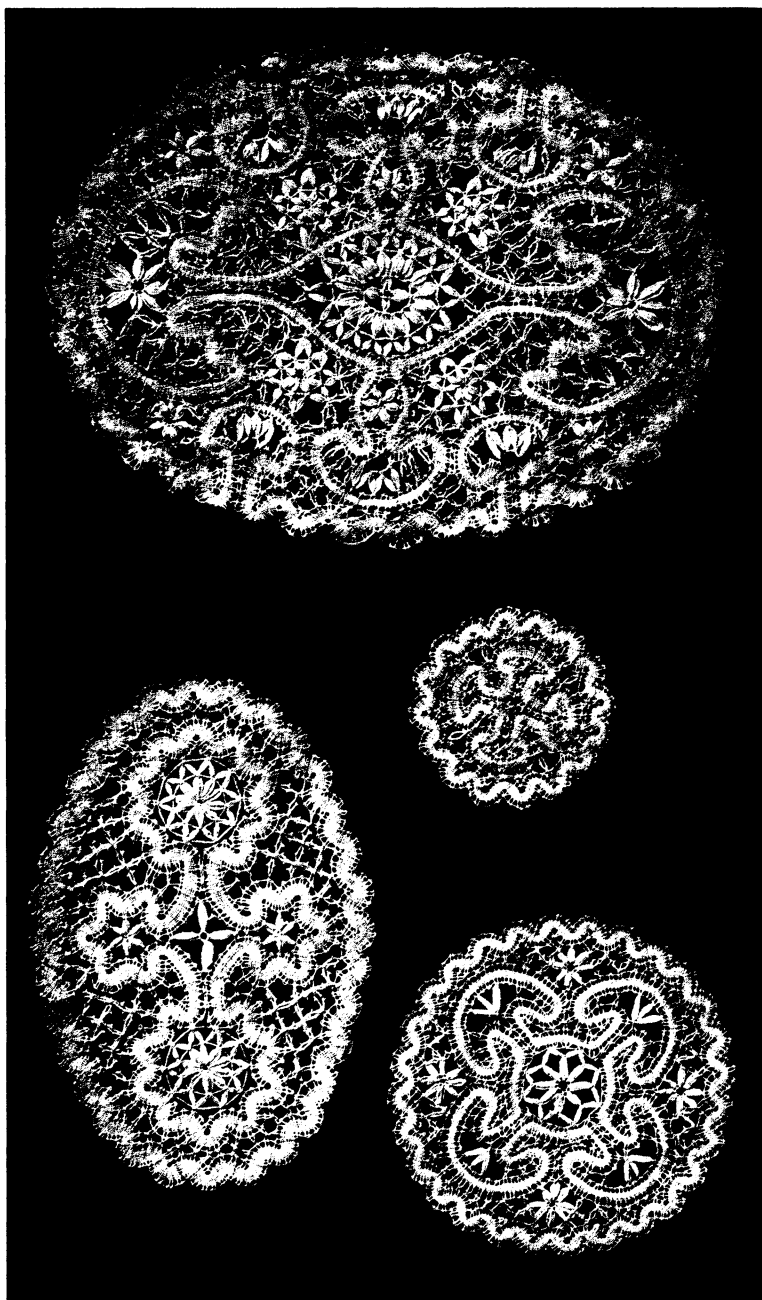


PLATE XXVII.—BREAKFAST SET—PILLOW LACE.

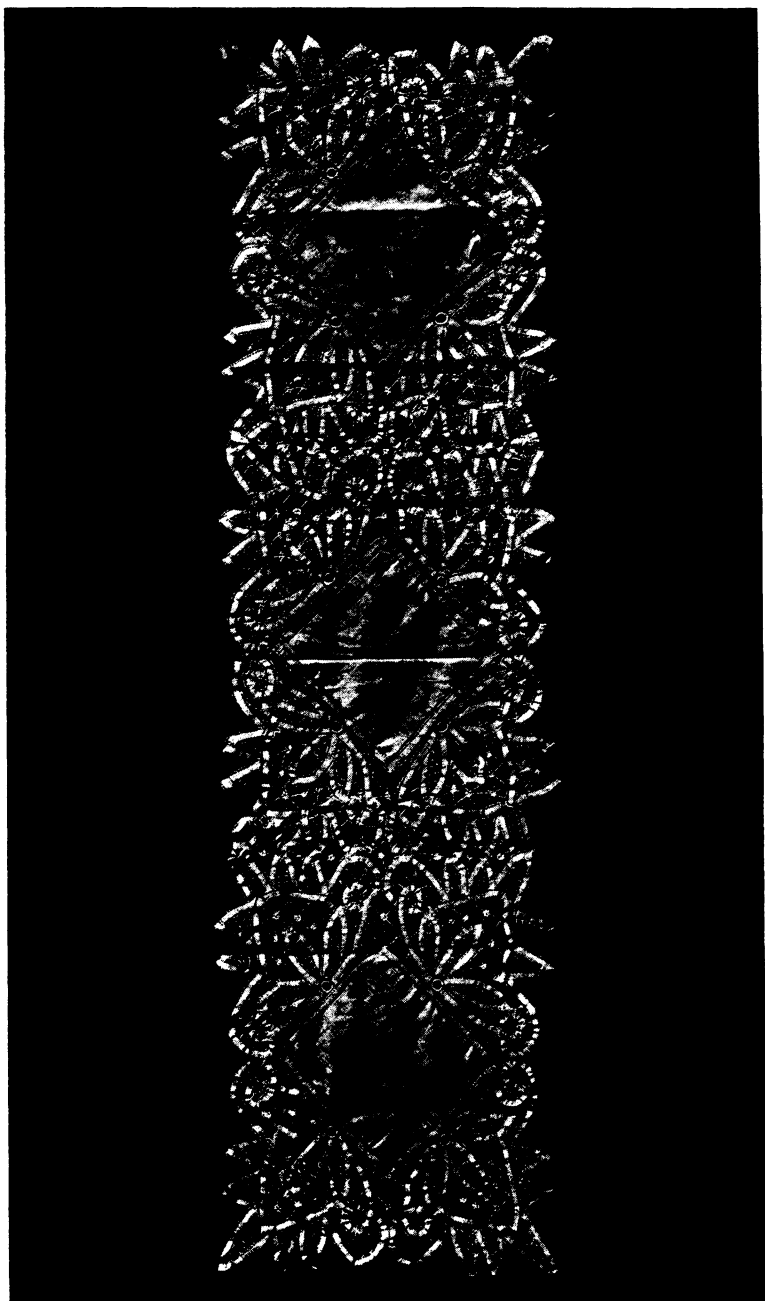


PLATE XXVIII.—BATTENBERG DESIGN FOR SIDEBOARD SCARF.



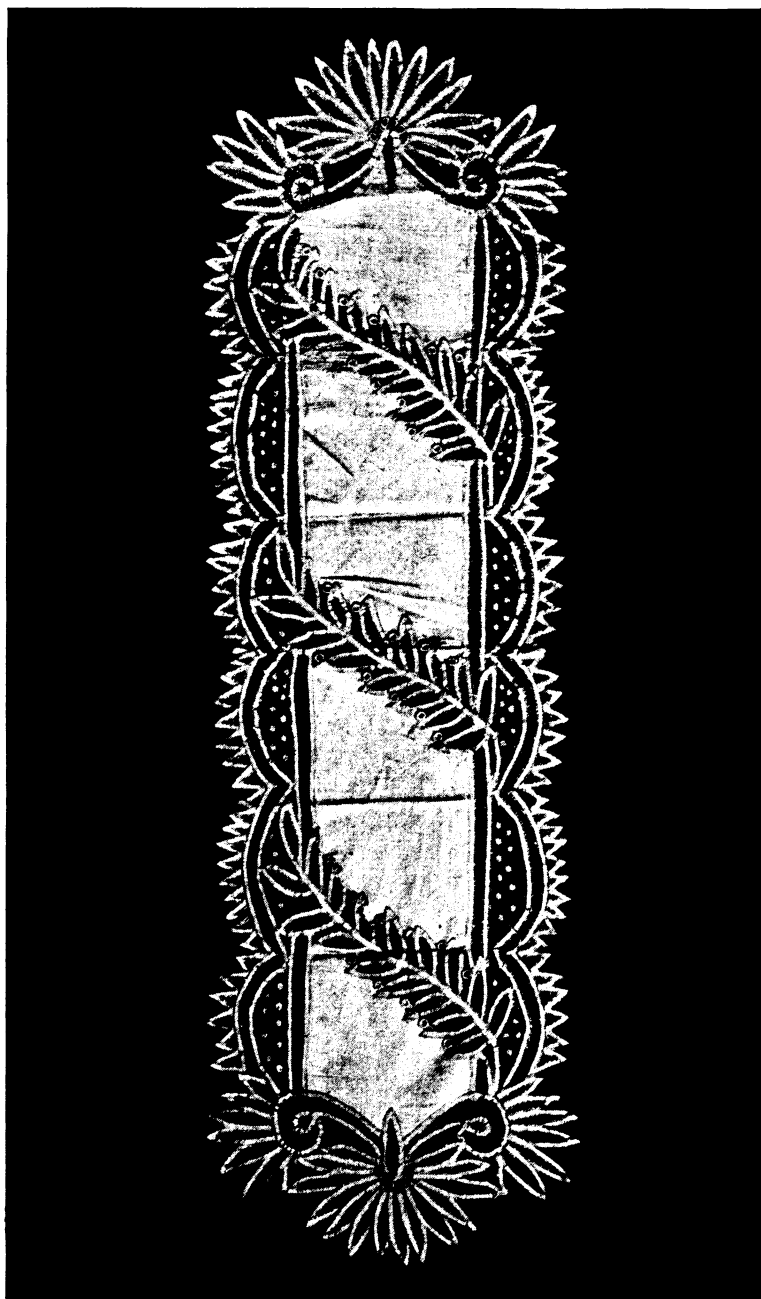


PLATE XXIX.—BATTENBERG SIDEBORD OR PIANO COVER.

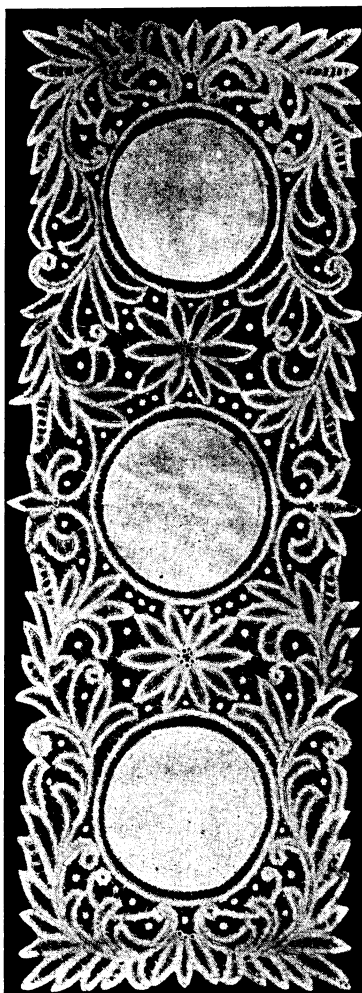


PLATE XXX.—DESIGN FOR A BATTENBERG, OR RENAISSANCE, SIDFBOARD SCARF.

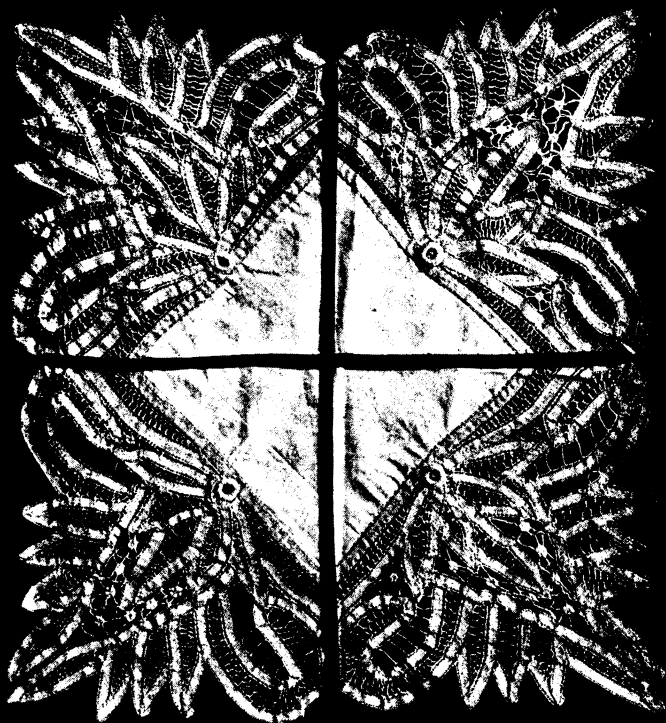


PLATE XXXI.—A BATTENBERG UNIT.

(Showing method of dividing it into parts so that different pupils may work on it simultaneously.)

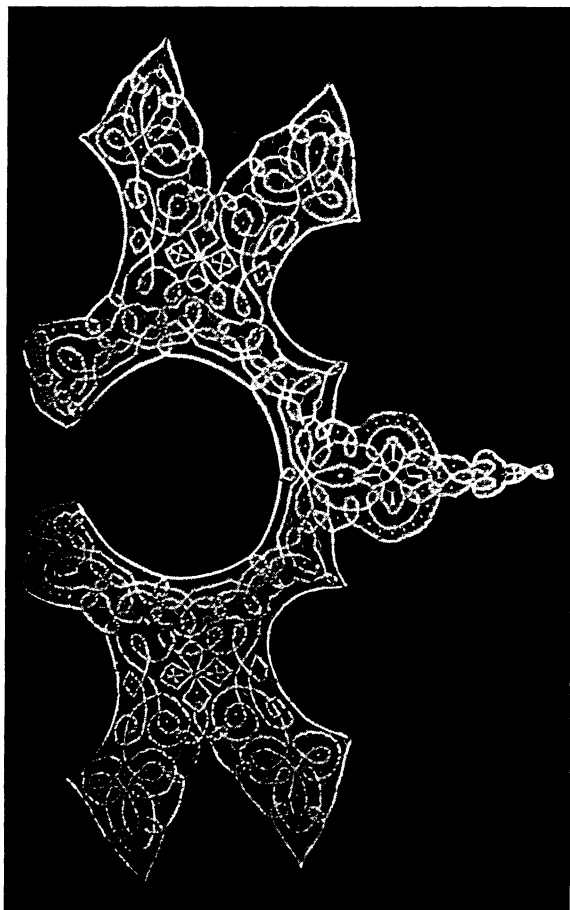
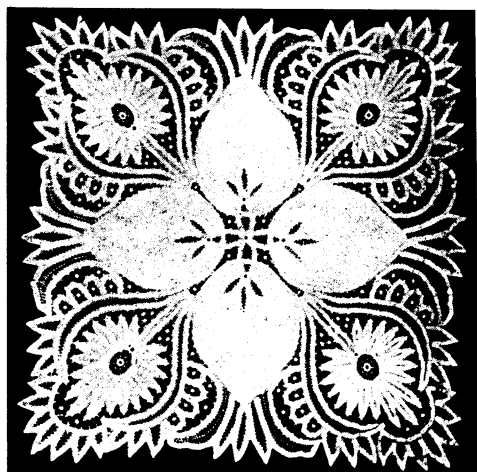
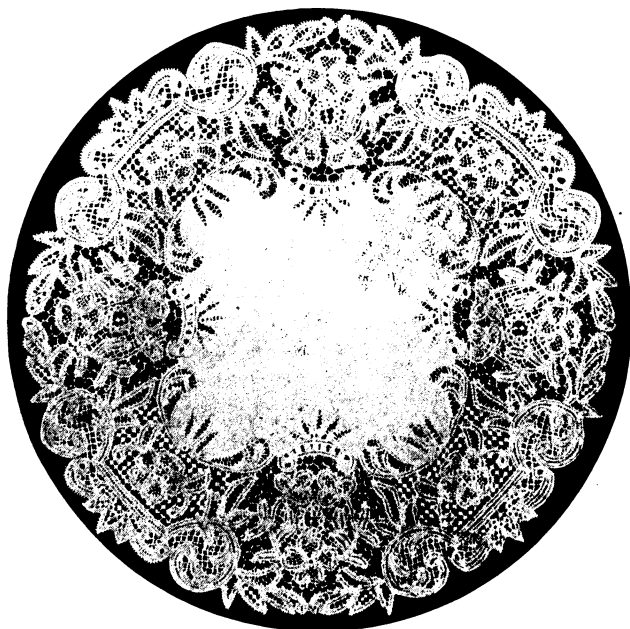


PLATE XXXII.—BATTENBERG COLLAR DESIGN.





A TASTY BATTENBERG CENTERPIECE DESIGN.



A PRETTY BATTENBERG CENTERPIECE.

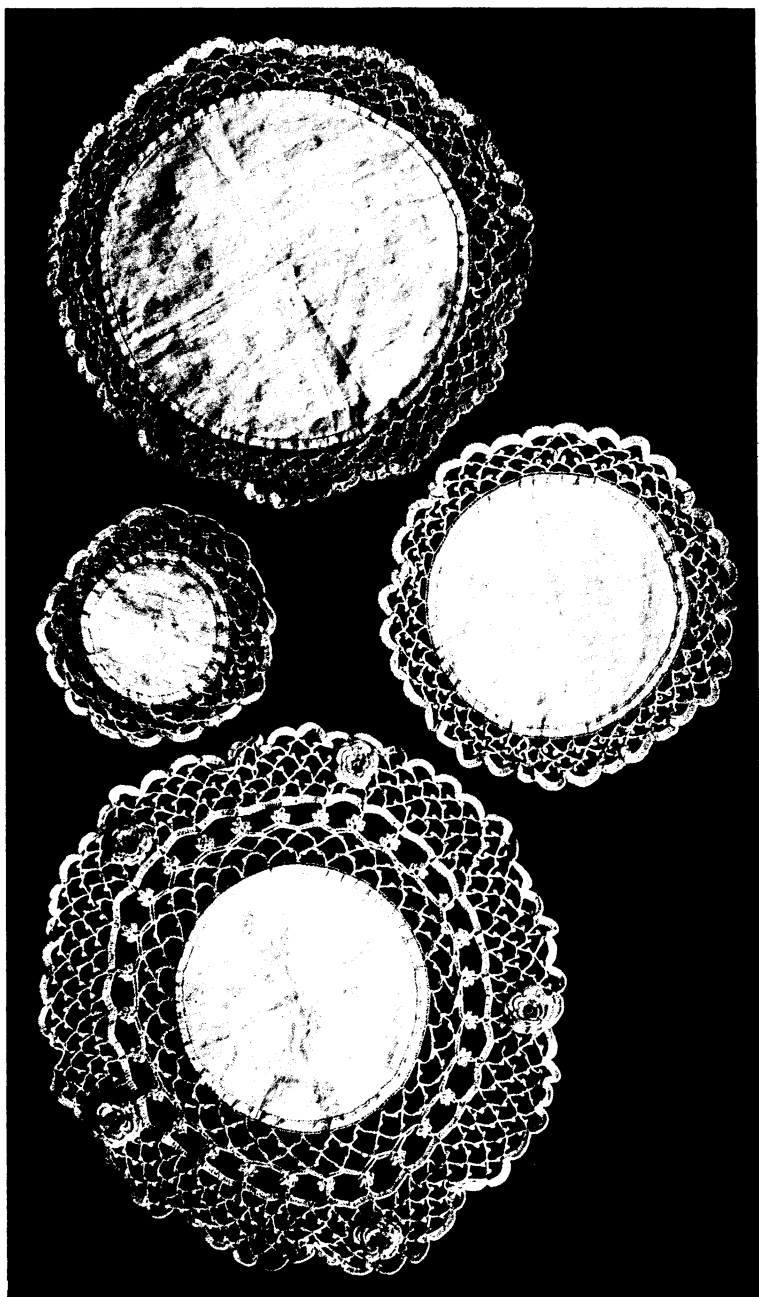


PLATE XXXIV.—IRISH CROCHET BREAKFAST SET.





PLATE XXXV.—IRISH CROCHET SILK-LINED HAND BAG.

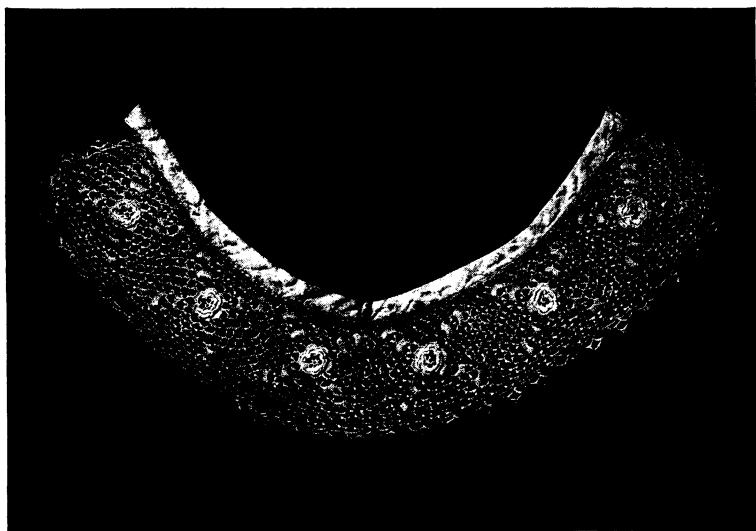


PLATE XXXVI.—DUTCH COLLAR—IRISH CROCHET.



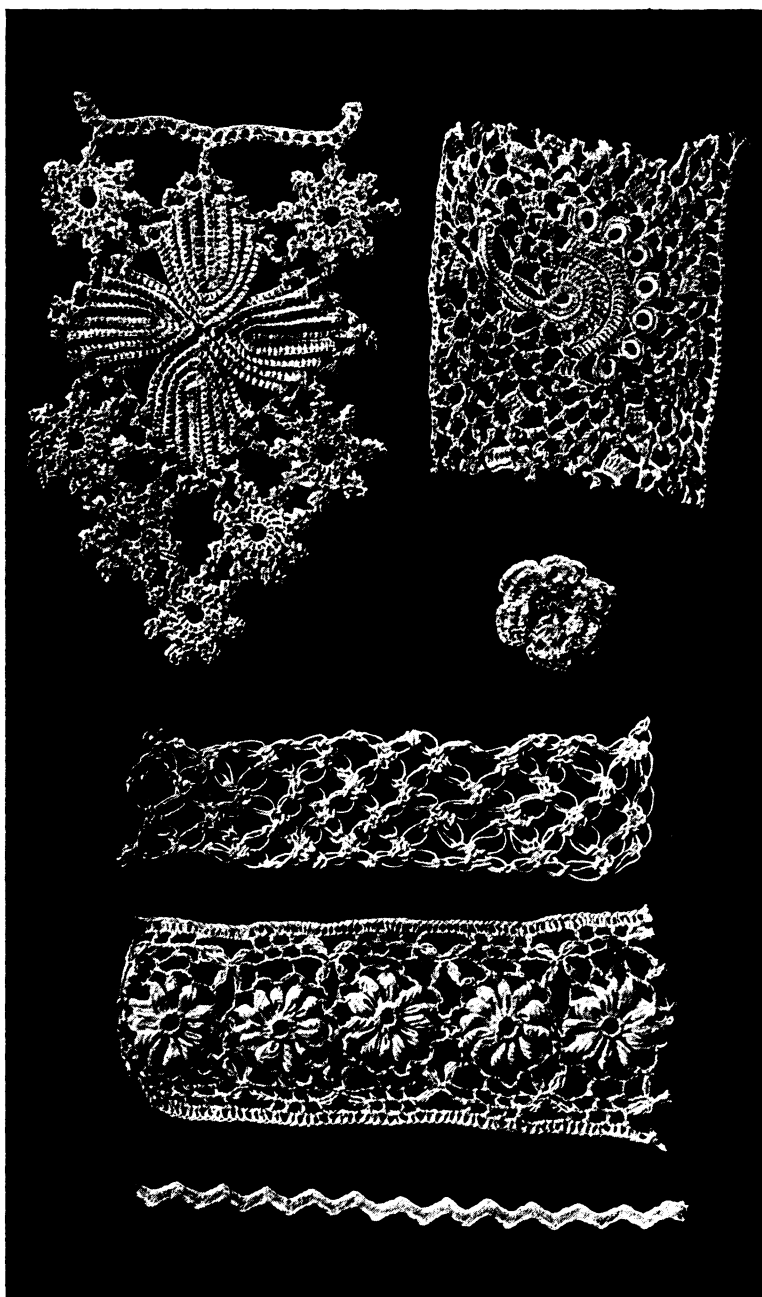


PLATE XXXVII.—SOME MOTIFS AND MATERIALS USED IN IRISH CROCHET WORK.

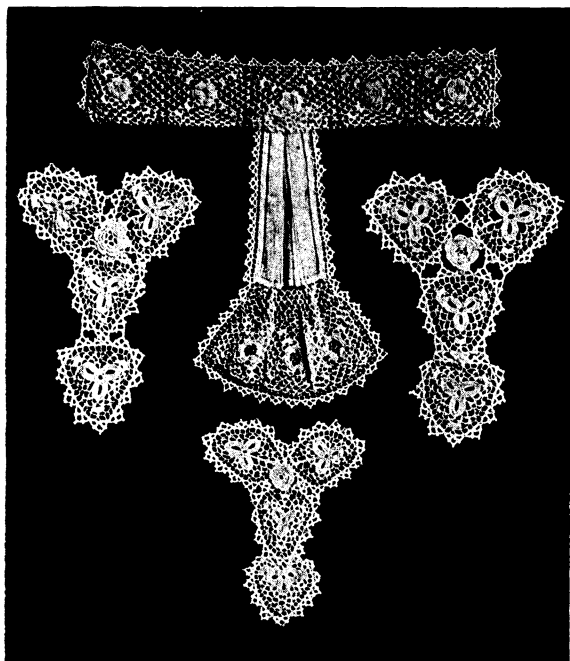


PLATE XXXVIII.—IRISH CROCHET DESIGNS FOR LADIES' NECKWEAR.

APPENDIX B.



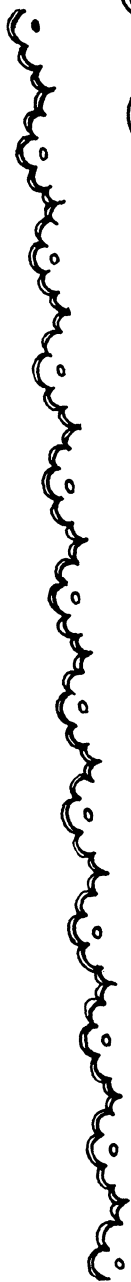


FIG. 1



FIG. 2.



FIG. 3.



FIG. 4.



FIG. 5.

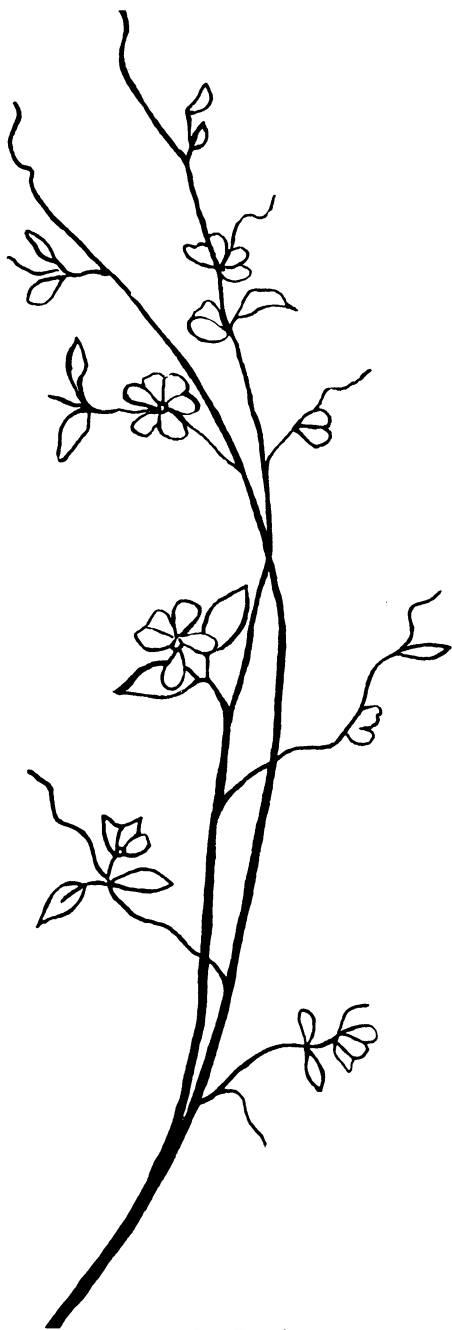


PLATE XL.—FIG. 6.

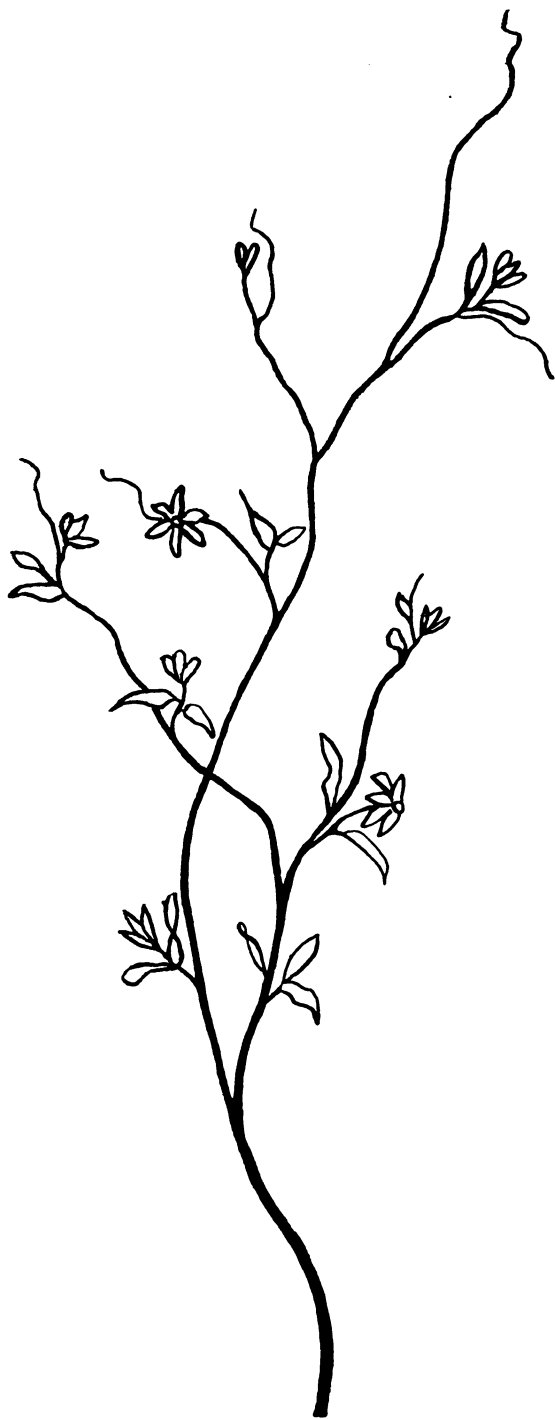


PLATE XLI.—FIG. 7.

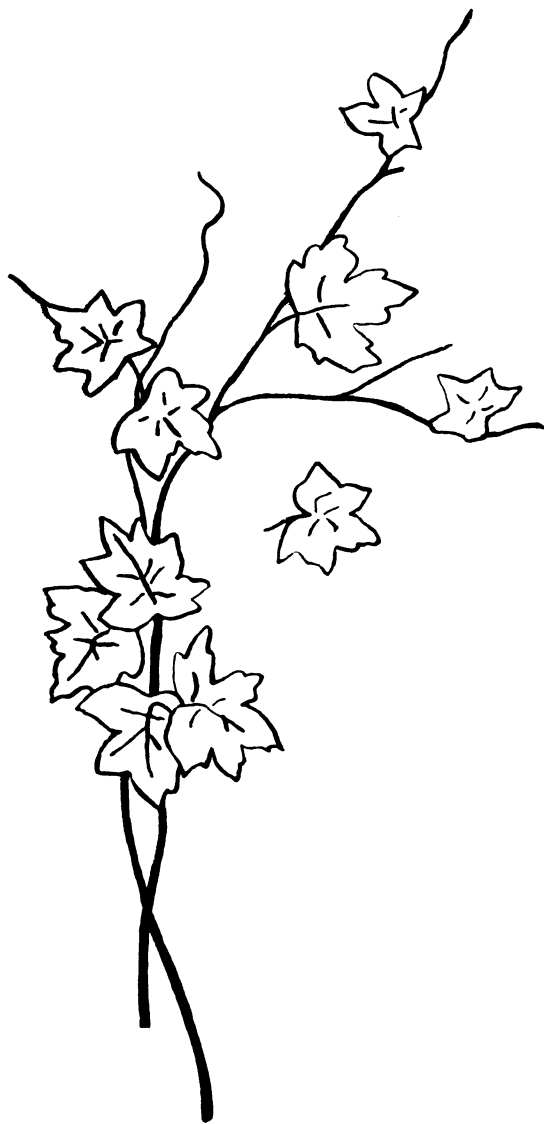


PLATE XLII.—FIG. 8.

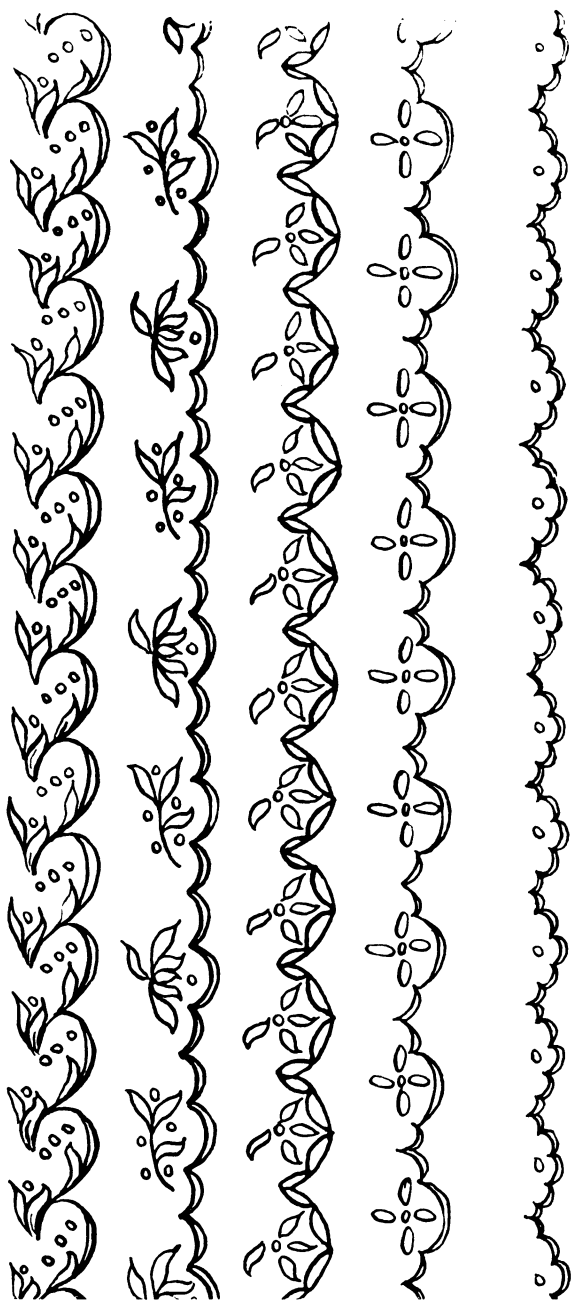


PLATE XLIII.—FIG. 9.

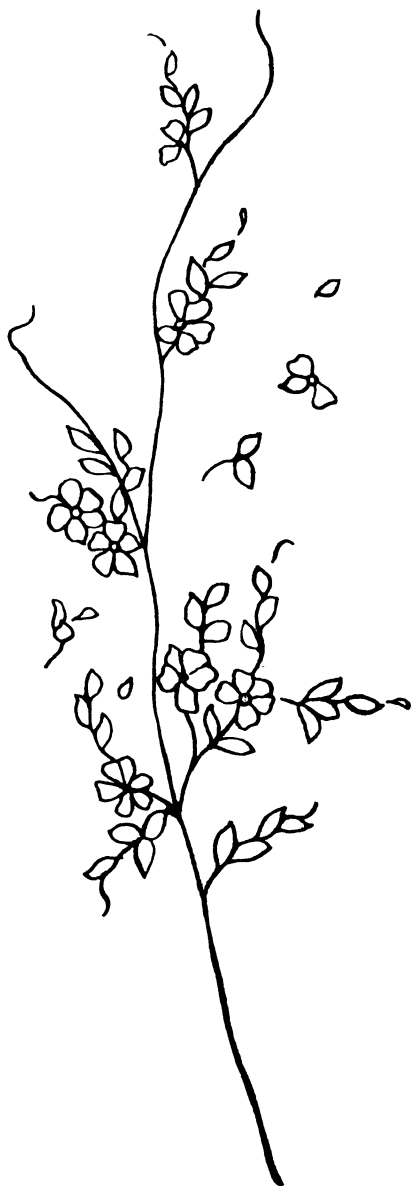


PLATE XLIV.—FIG. 10.

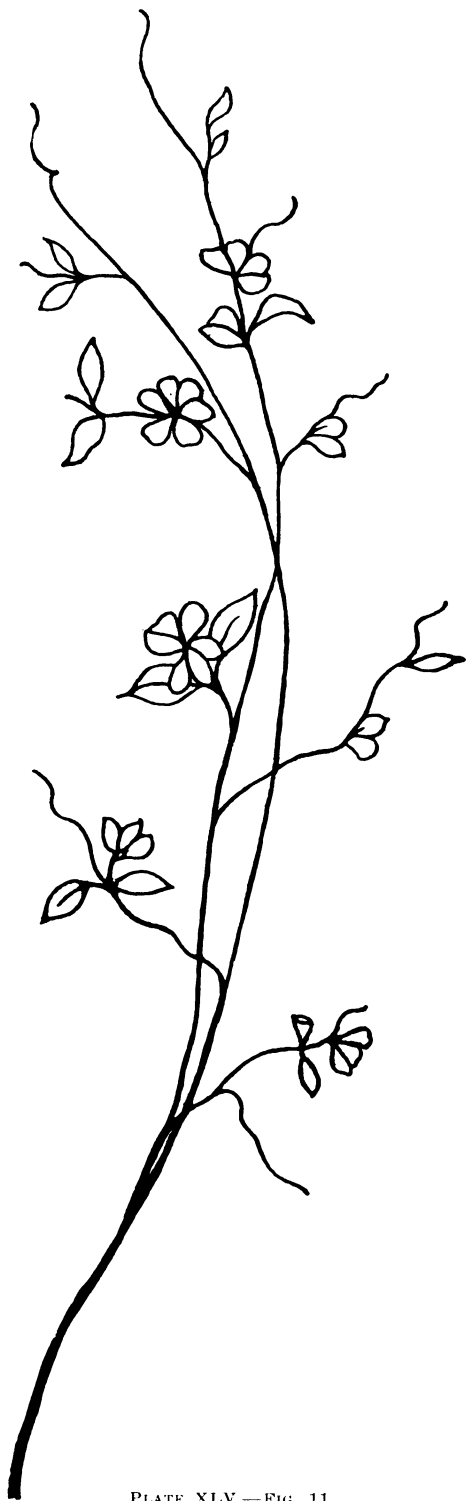


PLATE XLV.—FIG. 11.

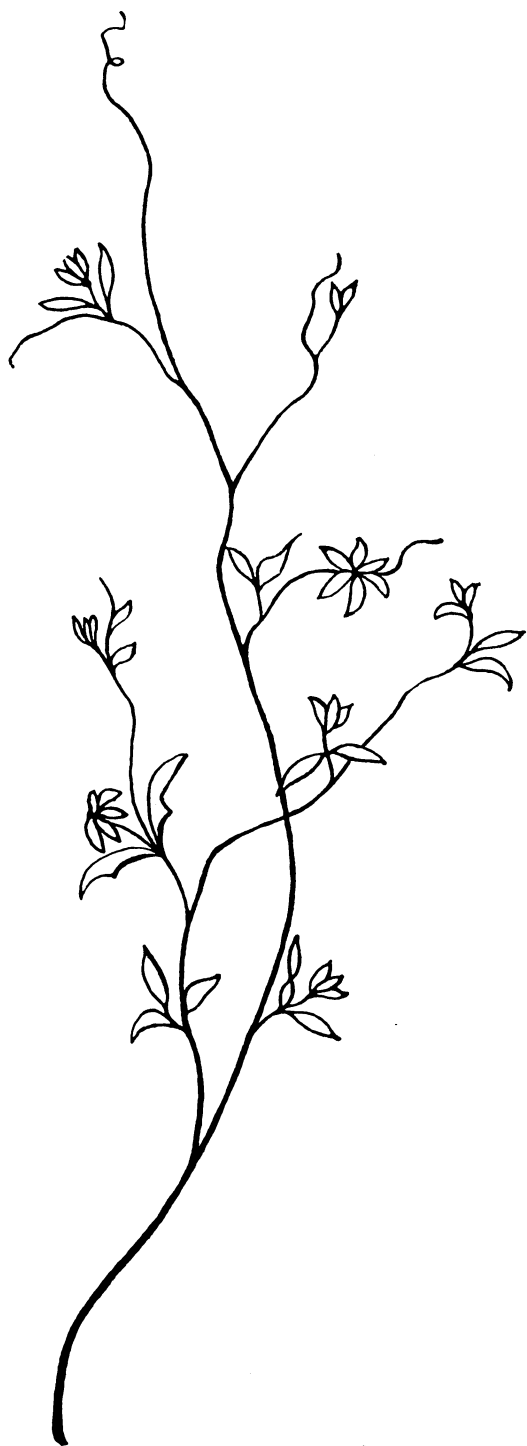


PLATE XLVI.—FIG. 12.



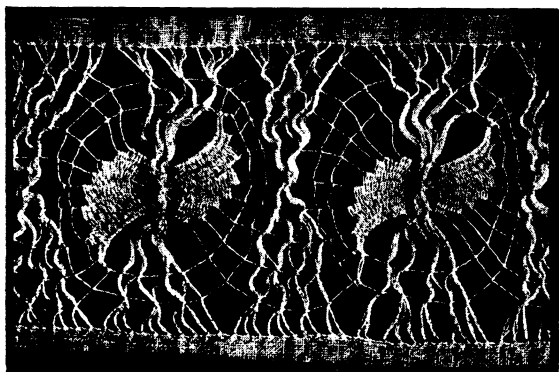


FIG. 13.

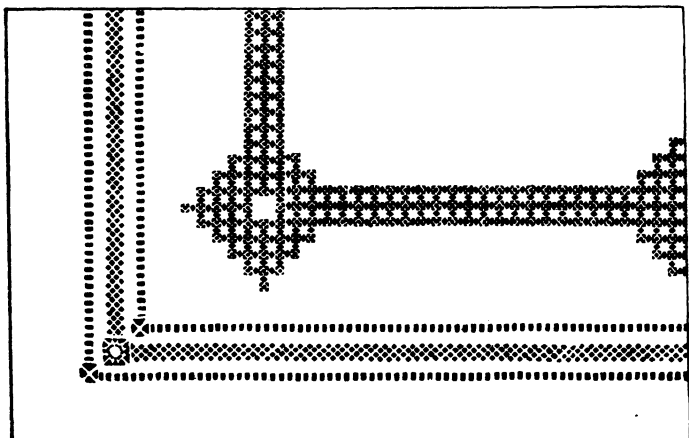


FIG. 14.

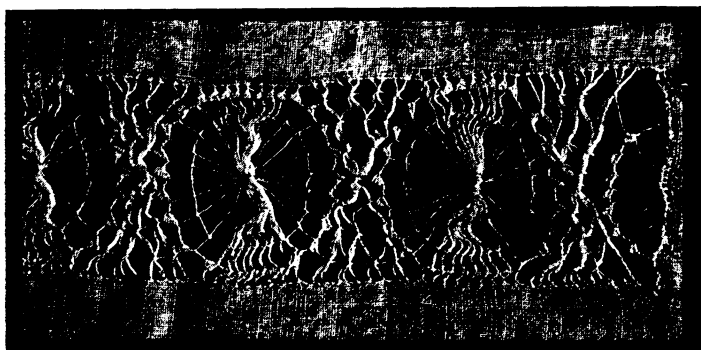


FIG. 15.

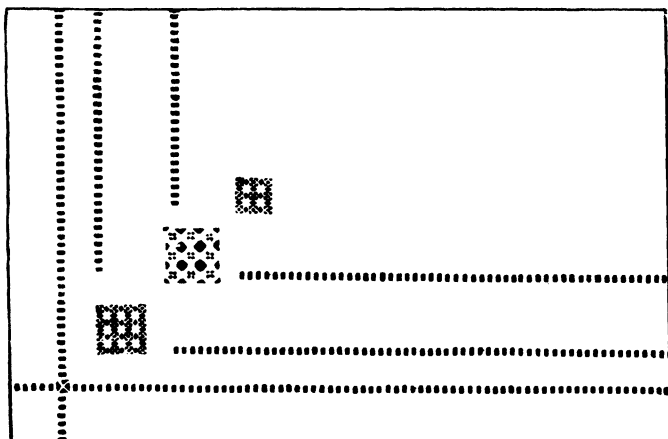


FIG. 16.

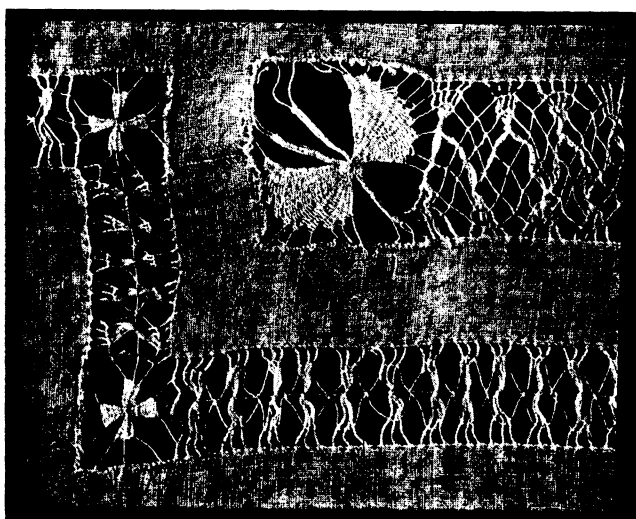


FIG. 17.

PLATE XLVIII.

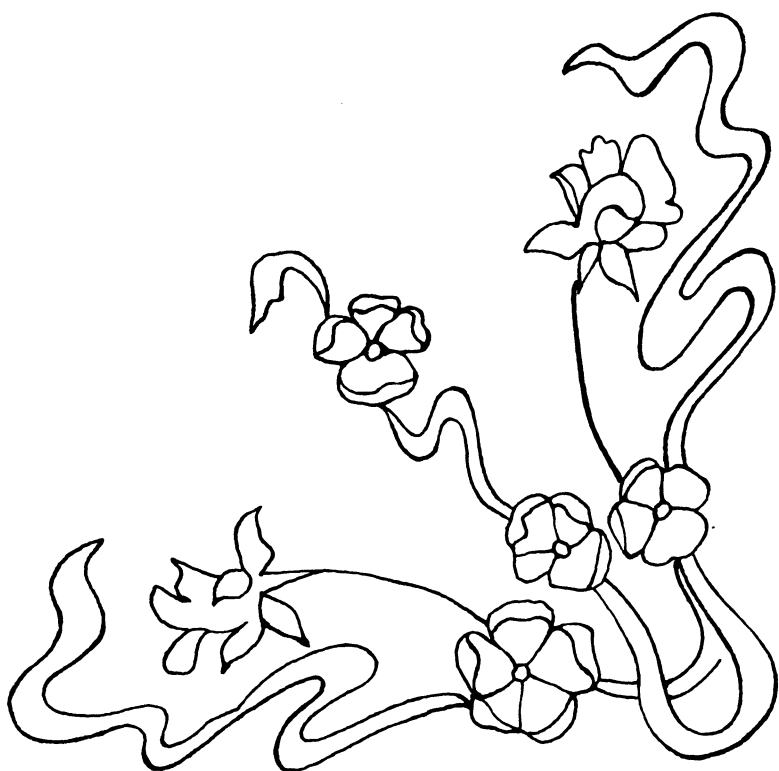


PLATE XLIX.--FIG. 18.

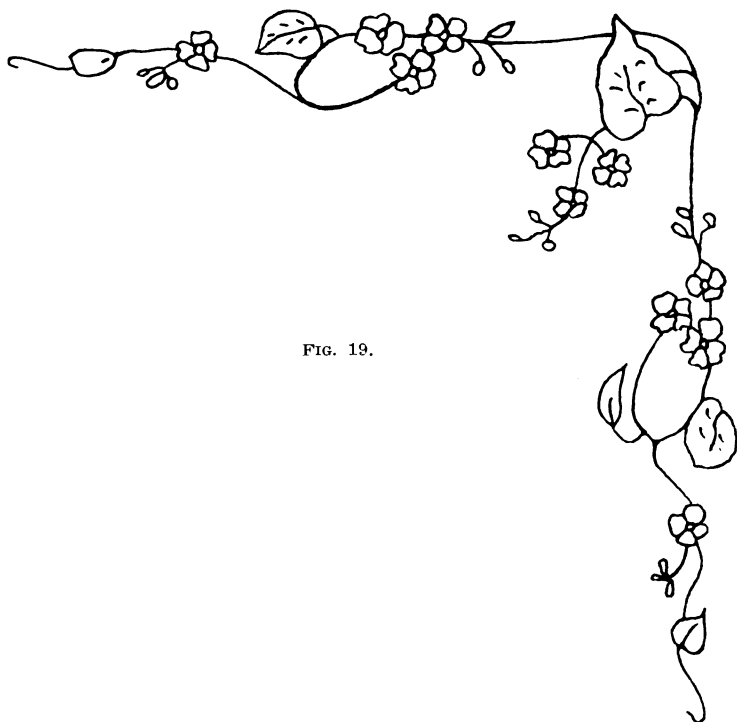


FIG. 19.

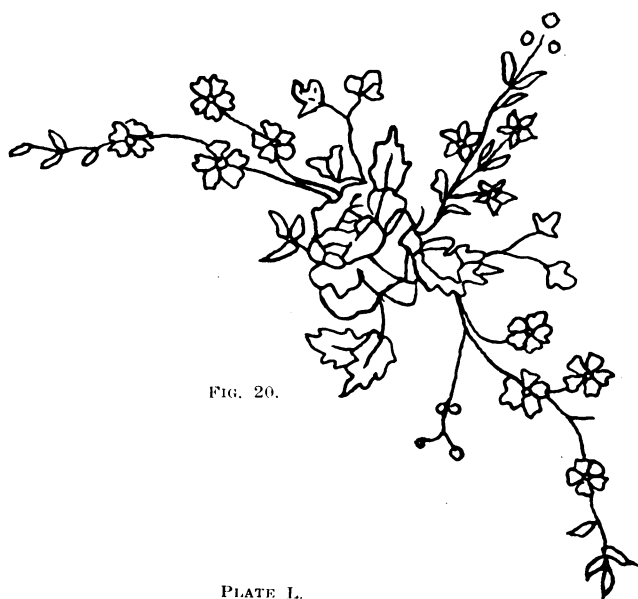


FIG. 20.

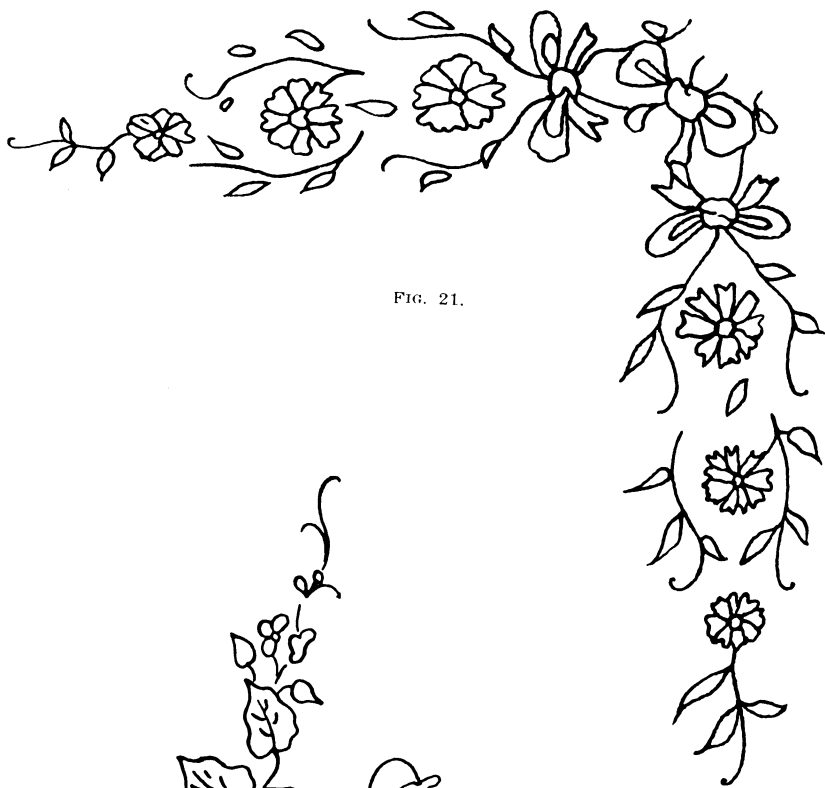


FIG. 21.



FIG. 22.

PLATE LI.

A decorative line drawing of a vine with heart-shaped leaves and small flowers, curving upwards and to the right.

FIG. 23.


A decorative line drawing of a vine with heart-shaped leaves and small flowers, curving upwards and to the right.

FIG. 24.

PLATE LII.

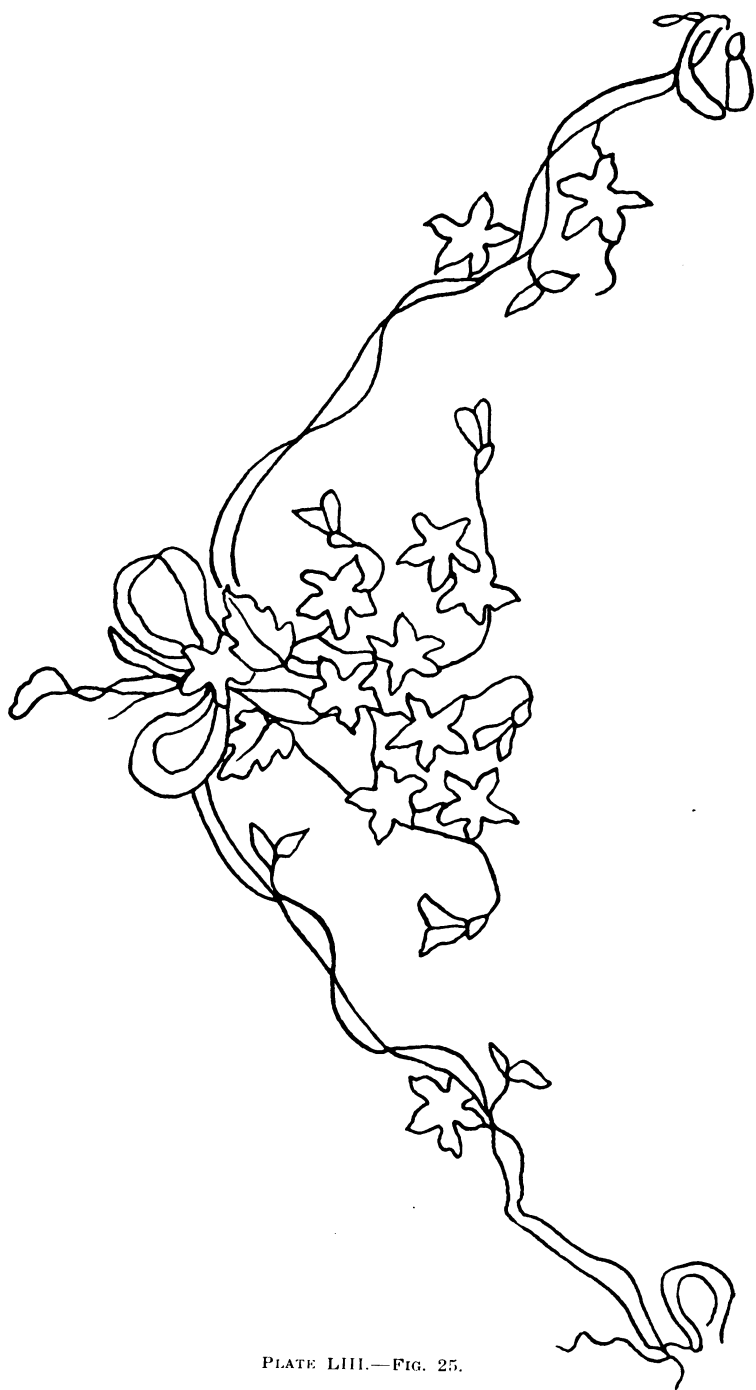


PLATE LIII.—FIG. 25.



PLATE LIV.—FIG. 26.

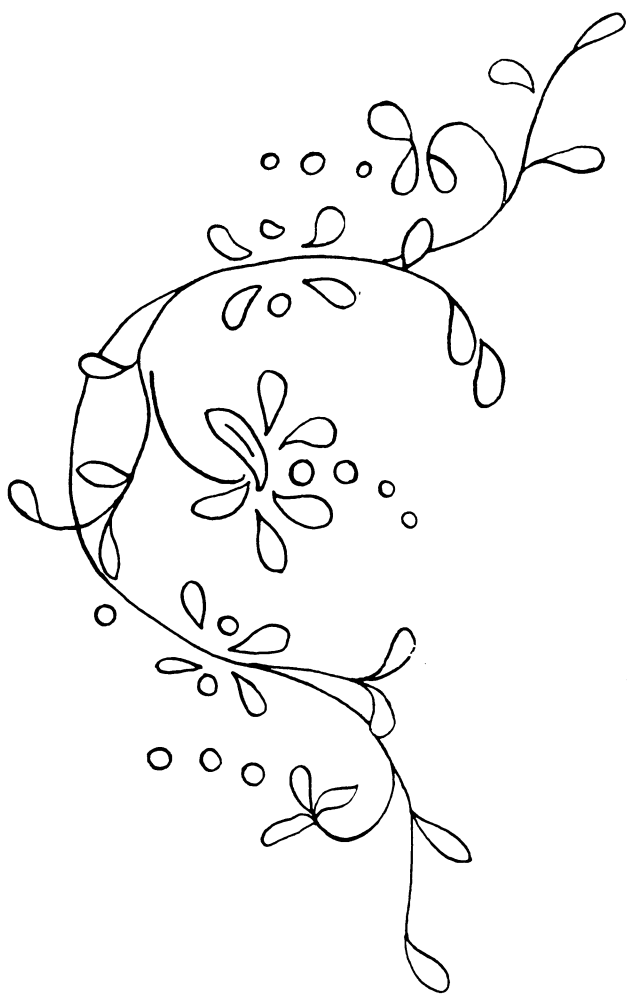


PLATE LV.—FIG. 27.

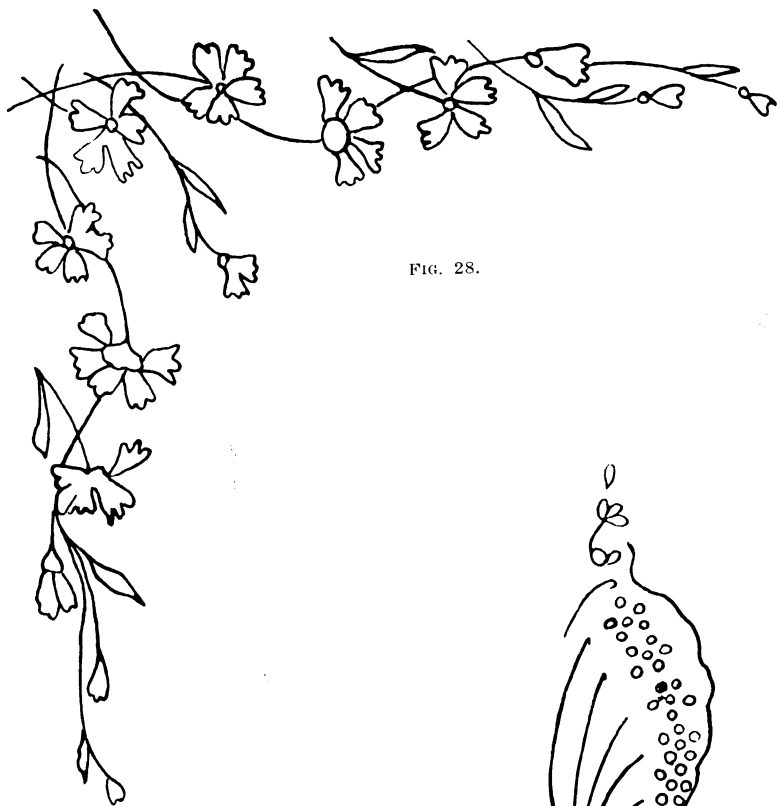


FIG. 28.

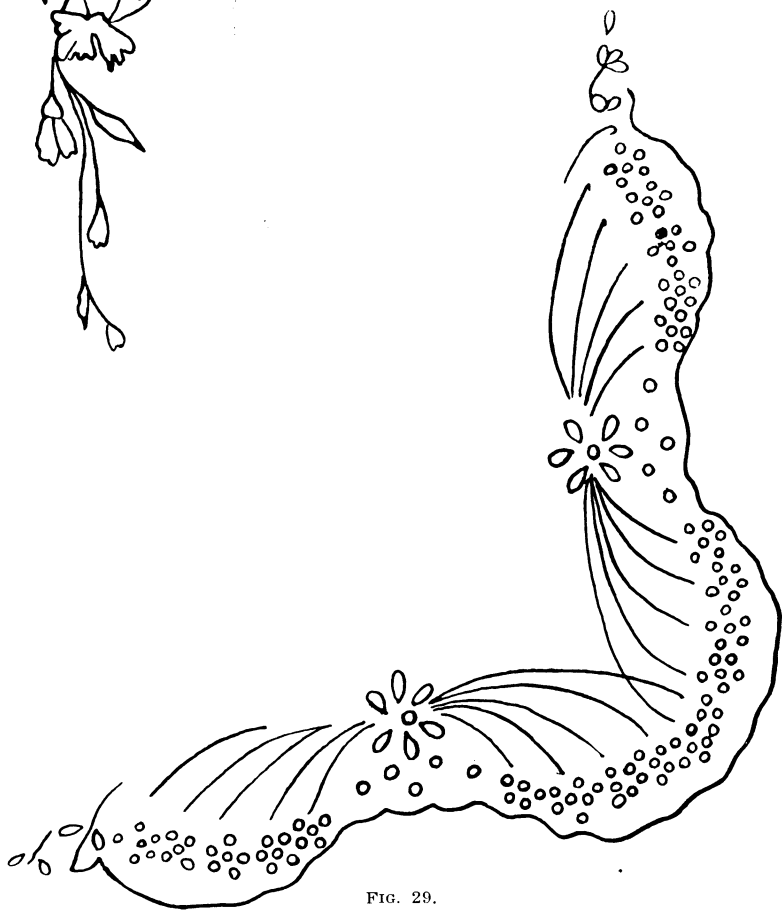


FIG. 29.



PLATE LVII.—FIG. 30.
(About $\frac{1}{3}$ of actual size.)

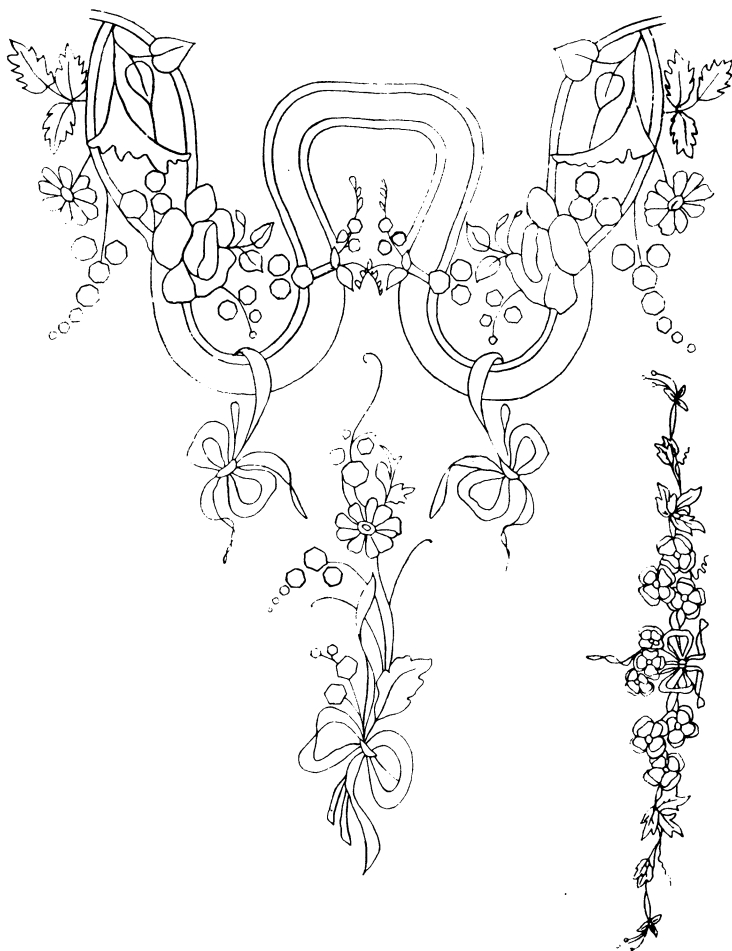


PLATE LVIII.-- FIG. 31.

(About $\frac{1}{4}$ of actual size.)

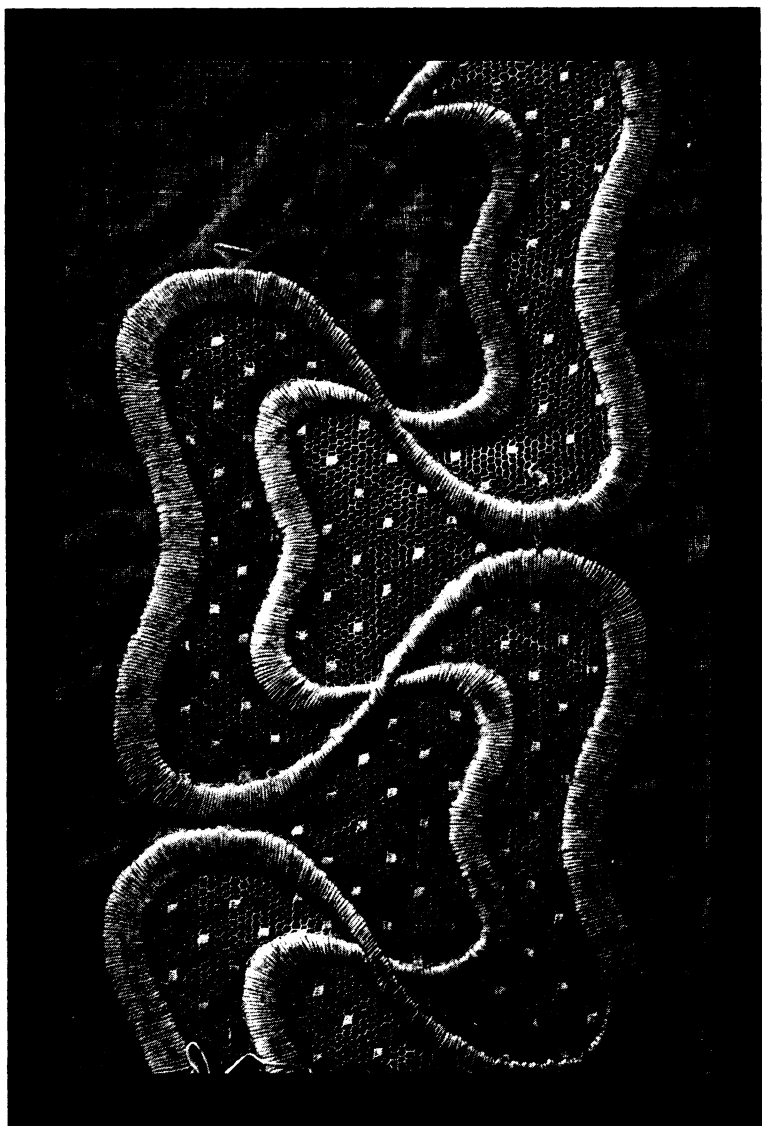


PLATE LIX.—COMBINATION OF FRENCH NET AND EMBROIDERY.

APPENDIX C.



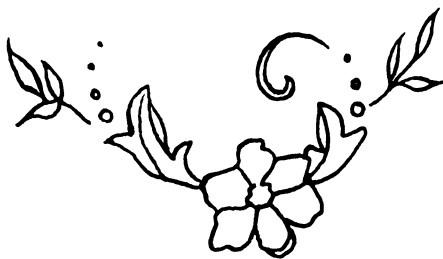


FIG. 1.

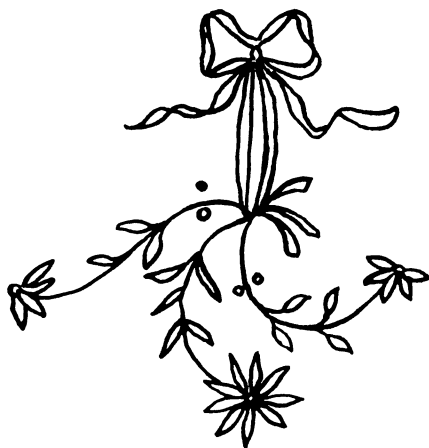


FIG. 2.

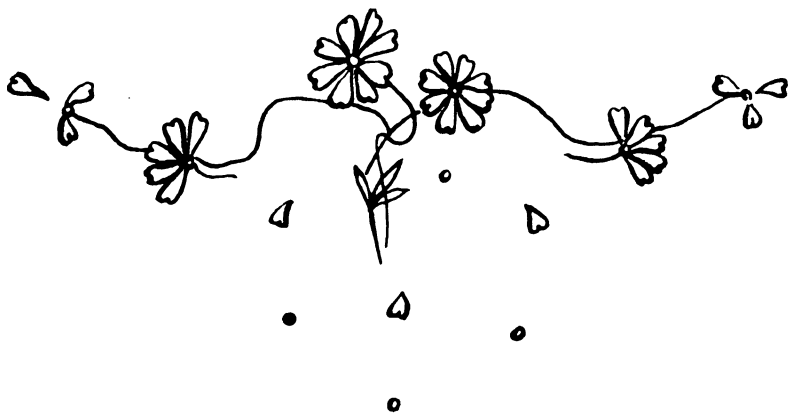


FIG. 3.



FIG. 4.



FIG. 5.
PLATE LXI.





FIG. 6.



FIG. 7.

PLATE LXII.



FIG. 8.

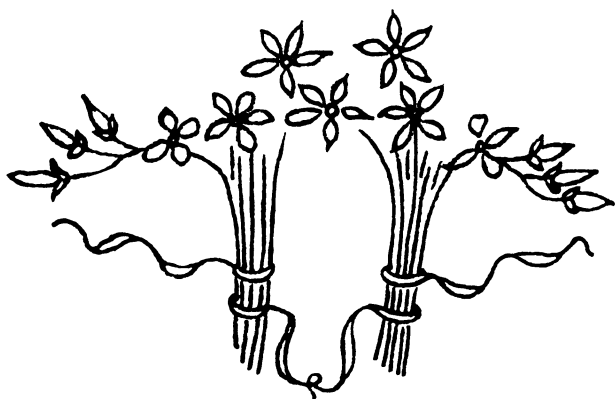


FIG. 9.

PLATE LXIII.





FIG. 10.

3



FIG. 11.

PLATE LXIV.



FIG. 12.



FIG. 13.

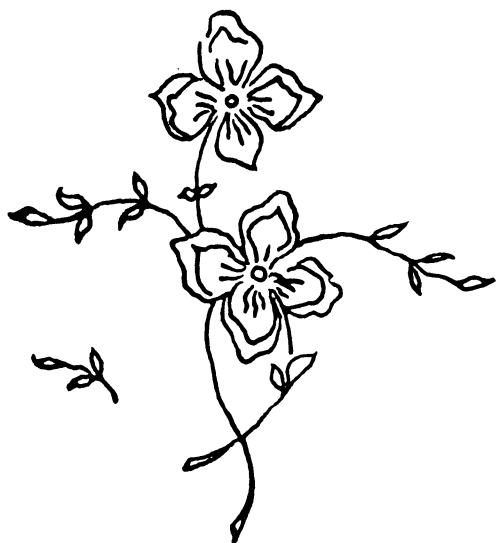


FIG. 14.



FIG. 15.

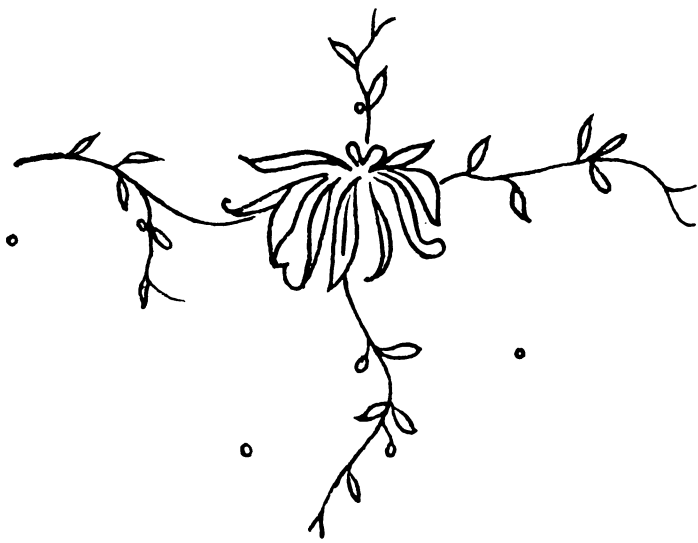


FIG. 16.

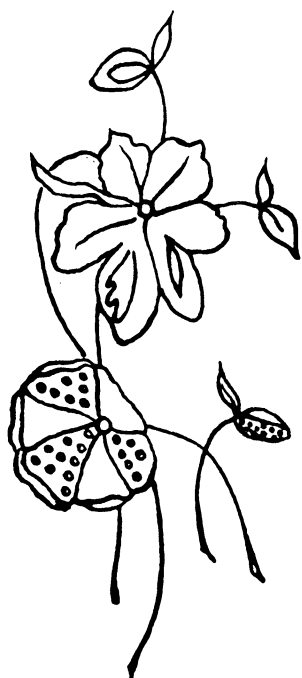


FIG. 17.



FIG. 18.

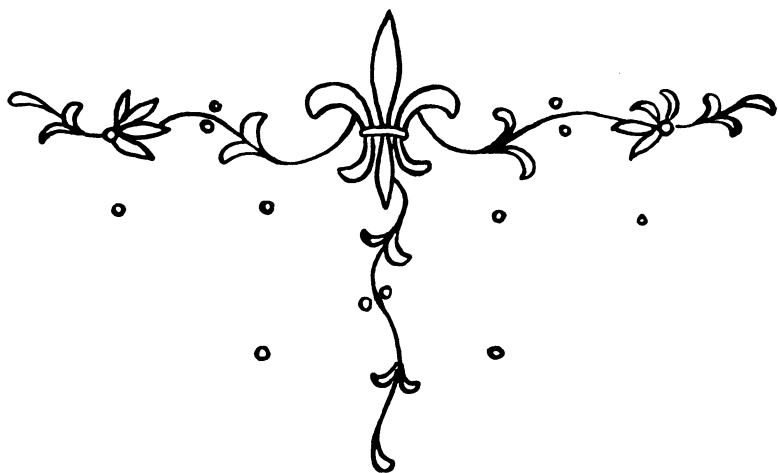


FIG. 19.

APPENDIX D.

LIST OF CATALOGUES AND PUBLICATIONS FROM WHICH DESIGNS MAY BE SECURED.

Illustrated Catalogue, Frank's, St. Louis, Missouri.

Illustrated Catalogue, Au Printemps, Boulevard Haussman, Paris.

Illustrated Book of Designs, Catalogue "L," Home Needle Work Company, 302 East 51 Street, Chicago, Illinois.

Illustrated catalogue and supplementary catalogue of "Art Needle Work, Designs, and Materials," The M. J. Cuning Company, 14 East Fourth Street, Cincinnati, Ohio.

Modern Priscilla (monthly magazine), Boston, Massachusetts.

Home Needle Book (monthly magazine), St. Louis, Missouri.

Illustrated Lessons in Embroidery Stitches and Embroidery Lessons, Brainard & Armstrong Company, New London, Connecticut.

Illustrated Catalogues, Frederick Herrschner, 6457 Marshfield Avenue, Chicago, Illinois.

Modern Embroidery (monthly magazine), Walter P. Webber, Lynn, Massachusetts.

The Embroidery Book (monthly), The Home Pattern Company, Publishers, 615 West Forty-third Street, New York.

Illustrated Catalogue of Needle Work, Stencil Designs, and Embroidery Materials, John S. Piper, 123 West Ninth Street, Cincinnati, Ohio.

Home Needlework Magazine (bimonthly) Florence Publishing Company, Florence, Massachusetts.

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